

History
of
Modern Marathi Literature
1800—1938

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Retired Principal, Willingdon College, Sangli.



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MAHĀSIVRĀTRĀ]
ŚAKĒ 1860

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“ The great Homer wrote not in Latin, for he was a Greek; and Virgil wrote not in Greek, because he was a Latin. In brief, all the ancient poets wrote in the tongue which they sucked in with their mother's milk, nor did they go forth to seek for strange ones to express the greatness of their conceptions : and this being so, it should be a reason for the fashion to extend to all nations. ”

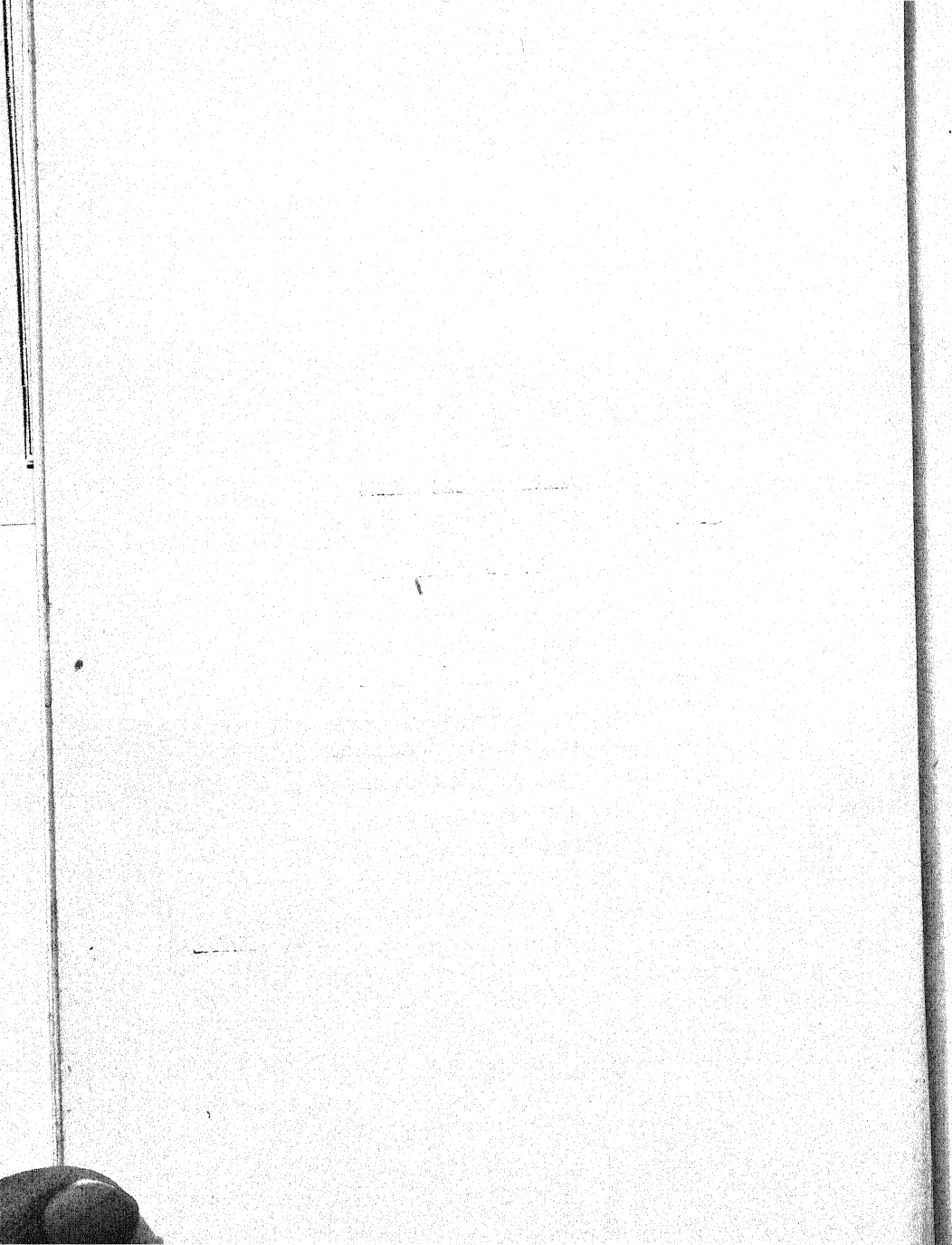
—DON QUIXOTE



DEDICATED
TO
HIS HIGHNESS THE LATE
SIR SAYAJIRAO GAIKWAR
MAHARAJA OF BARODA,

In recognition of and as a fitting literary
memorial to His Highness, who was the
most enlightened ruler in India and
the greatest patron of Marathi
literature, and whose beneficent
rule over his kingdom lasted
for over sixty years, thereby
rivalling the reign of
Queen Victoria.

G. C. BHATE



PREFACE

Philosophy, both European and Indian, was the subject of my teaching during a professorial career of about 35 years, 25 years as a professor of Philosophy in the Fergusson College, Poona, and 10 years as the principal and professor in the Willingdon College, Sangli. My voluntary subject in the University career was Philosophy. So it was my first literary love. But from young age I was a zealous and careful student of both old and modern Marathi literature. I was in the habit of writing books on a variety of topics like Economics and Philosophy. And, having been a great traveller, I wrote ten volumes describing my travels in India and abroad. Thus Marathi literature was my second literary love.

The introduction of Marathi language and literature into the B. A. and M. A. curricula of the Bombay University dates from 1920. Now it is made a voluntary second language in the first two years of the College course also and is one of the optional subjects at the B. A. and M. A. examinations. So a large number of junior students and those who take Marathi as their voluntary subject have to study regularly Marathi language and literature old and modern. But there are few facilities for such a study. For, well-edited and well-annotated critical editions of books and authors do not exist. There are no histories of Marathi literature giving a brief account of authors and their books or with critical and appreciative remarks. Although Marathi is their mother tongue Mahārāṣṭrīyan students do not find the study soft and easy and they have frequently to take help from their regular professors or from amateur scholars of Marathi literature. So many students come to me for solution of their difficulties and for consultation about how to study Marathi literature and where to find the material for its study. I felt that there was an

urgent need of a comprehensive and exhaustive history of Marathi literature. To write such a history extending over a period of about 800 to 1000 years was almost an impossible task for one man to accomplish within a short time. So I took up the shorter period of modern Marathi literature from 1800 to 1938. I found the difficulty of getting books, especially those published during the first half of this period.

I had heard from England—returned Indian students that the British Museum Library and the India Office Library contained a very good collection of Marathi books published from 1800 onwards. So I made up my mind to go to England to read the books available there. As I had not enjoyed privilege leave during the course of my service before, I was free to take one year's privilege leave from the college. From the financial point this was an advantage. Further, I was fortunate enough to secure active pecuniary help from Śrīmant Bābāsāheb Ghorpaḍe, Chief of Ichalkaranji, who gladly supplied the 'sinews of war' for my journey to and stay in England for about 6 months or so. I went to England in August 1929 and returned home in May 1930. Of this period I spent eight months in London alone, utilising the whole time in studying Marathi books, making notes and taking extracts from books which were rare and not available in India. There, in the two Libraries, I found a large number of books published till 1912. But a catalogue of books published after that period was not printed. Moreover, the Librarian of the India Office Library told me that for want of space they could keep only select set of books published after 1912. I found that the selection was very haphazard and extremely defective. So I thought I might easily get the books, published after 1912, in Indian libraries and that the work could be finished within a few months. When I went to England I had not definitely made up my mind as regards the language in which I should write the proposed history. But when I was introduced to the Librarian of the India Office.

and I told him about my object he gladly agreed to help me by giving me all facilities for reading in the Library. But he said, "Here we have a treasure of Marathi literature but not being acquainted with that language we neither know the value nor the importance of it for want of a key to it in the form of a history of Marathi literature written in English." So he earnestly requested me to write my history in English. On a consideration of the matter I recognised the reasonableness of the request. Further, I came to see that almost all Indian Universities recognised Marathi as an alternative second language and so, many non-Marathi students take up Marathi out of curiosity or acquired interest. For such students a history of Marathi literature written in English was easier to read than to peruse one written in Marathi which they had just begun to study. So I made up my mind to write my history in English.

Immediately after returning home I wanted to continue my labours on the history by reading the literature of the last 25 years. But I had to go back to my work in the Willingdon and Fergusson Colleges which took up three years. Then I took up the work of publication of the accounts of my travels in ten volumes which required over a year's time. Thus years passed before I could resume my work at the history. Of course off and on I was trying to collect further material. At last about eighteen months back I seriously and continuously applied my mind to the difficult task of completing the work. I did the actual writing in about six months and the printing of the book took about four months.

In India I was able to collect material from the Marathi Libraries at Thana and Bombay, the Central Library at Baroda and the Library at Kolhapur. The Fergusson College Library with the Mandlik Section and the Willingdon College Library with the Chief of Miraj Section were always available to me and I made use of them. To

the Librarians of these Libraries I feel thankful for the readiness with which they helped me.

For getting information about living writers scattered throughout the vast Marathi-speaking country, I tried to approach them by publishing a letter through the Newspapers in which I requested them to send me a brief account of their life and of their literary work. I published a large list of writers about whom I needed information as I had none. I am glad to write that I received a good response. I feel thankful to all those who responded to my request and also to the editors of the various newspapers for giving publicity to my letters. Such in brief, is the tale of writing of this history.

A careful perusal of my history will show that modern Marathi literature shows a healthy and vigorous growth and progress especially within the last 25 years. Of course one cannot help noticing a few defects and deficiencies. First is the habit of writers to have very long titles to their books which are more like descriptions of the subject matter. The name should be short and striking. Secondly, writers very rarely refer to the Indian civilization which went from here to Burma, Ceylon, Malaya, Siam, Tibet, Japan and China. Thirdly, they do not make use of the discoveries of modern science. Fourthly, they do not study nor make use of the life of the lower strata of Hindu society. Lastly, they very rarely touch other religions, especially that of Islam which has come to stay permanently in India. These defects of our modern literature are here referred to so that future writers and present ones too might try to avoid them in their books. With the removal of these defects and with the careful study of more advanced European literatures, Marathi literature may, in the near future, attain a high level of excellence and would then stand comparison with the highly developed literatures of the West.

This HISTORY OF MODERN MARATHI LITERATURE is the first of its kind in English. I am aware that there must be

many mistakes of omission and commission in the collection of material and in its presentation in a shipshape form. On reading the book for making an index I have found that, besides the usual 'printer's devils' which are very few, inaccuracies of statement which are fewer still. I shall be glad if I am informed about these and other mistakes by those who will look into my volume.

In reading accounts of the authors and their books in my volume, readers will notice now and then a direction to look to the extract with a number quoted. But they will miss the extracts in the body or in the appendices of the volume. I have already said that when I planned to write this HISTORY OF 'MODERN MARATHI LITERATURE' I had not made up my mind as to the language in which to write it. If the history had been written in Marathi, extracts in Marathi would have been given under each author and the readers could have read with interest my account of the author as also the extract from his book. In fact, I wanted to follow the system usually adopted in the histories of English literature. But when I made up my mind to write my History in English, I felt the incongruity of printing Marathi extracts in Devnāgarī character while the rest of the 'History' was all in English and in Roman character. So I dropped the plan of publishing extracts either in the body or in the appendices. I have, therefore, decided to publish, in the near future, an independent book, with all the extracts in Devanāgarī character in chronological order. This would be, like this History, an exhaustive and comprehensive anthology of Modern Marathi Literature (not a small school book) showing the growth and progress of Marathi Literature as regards style of writing, manner of presentation of the subject matter, novelty of ideas, feelings of the writers and lastly 'criticism of life,' which, according to Matthew Arnold, constitutes the essence of high class literature or poetry. The extract number quoted in this 'History' refers,

therefore, to this proposed 'Anthology.' They are intended for the use of Marathi-knowing readers of this 'History' who will be inclined to read that book also, as being the first of its kind. I have taken care that the non-Marathi readers can read this volume without feeling any kind of break or hindrance in the account about the authors.

I cannot conclude this preface without referring to the constant help of my son Professor Manoharpant Bhāṭe especially in improving the style of the work here and there. He also helped me off and on in correcting proofs. I must also sincerely thank Mr. Phadnis of the Āryabhūṣaṇ Press who read the form proofs and who not only detected lurking 'printer's devils' but also some times made happy suggestions about improving the wording in the book. Lastly, I must thank the Āryabhūṣaṇ Press for having done the work so well and so soon.

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 Mahāśivarātra
 Śake 1860.
 (17th February 1939) }

G. C. BHĀṬE

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System of Transliteration

अ a, आ ā, इ i, ई ī, उ u, ऊ ū,
ऋ r, ॠ ṛ, ऌ ḷ, ए e, ऐ ai, ओ o, औ au,

क k, ख kh, ग g, घ gh, ङ ṅ,
च c, छ ch, ज j, झ z, ञ ñ,
ट t, ठ th, ड d, ढ dh, ण ṇ,
त t, थ th, द d, ध dh, न n,
प p, फ ph, ब b, भ bh, म m,
य y, र r, ल l, व v, श ś,
ष ṣ, स s, ह h, ळ ḷ,

क्ष ks, ञ Dñy.

anusvāra ṁ

visarga ḥ

The History of Modern Marathi Literature

CHAPTER I

INTRODUCTION

Art and Nature, Literature and Science, Poetry and Prose : these three sets of correlated terms are often referred to by literary critics and by historians of literature. As this volume treats of the history of a period of Marathi Literature, it is necessary to determine, at the outset, the exact meaning in which these terms are used. Let us then begin from the first set of terms.

ART AND NATURE

Nature means the sum total of things physical and mental. This term is the widest in extent or denotation but it is the narrowest in meaning or connotation. Nature is often personified and then it is referred to as a goddess, while natural things are spoken of as her handiwork. In contrast to this meaning of nature, one speaks of art. Art is defined as skill in the application of human knowledge to the *production* of things. As this skill is of various kinds there arise many arts. Arts which are used to produce things capable of ministering to the physical wants of man such as the eating, drinking, clothing and the housing of men, are called the useful arts. And the arts which give *disinterested* delight to man and which deal with the higher desires and higher ideals of man are called the fine arts. The higher desires and higher ideals being few and fixed, the fine arts are few and fixed in number, while the physical wants

of man being variable and almost infinite, the useful arts are many and various and with the growing and expanding knowledge of man, they grow and increase in number. Besides, there is nothing higher and lower in the useful arts, all standing on the same level. But with regard to the fine arts, the case is different. In the first place, fine arts are few and their number is, forever, fixed and they are classified as higher and lower. These fine arts are, like the musical notes, seven in number: architecture, sculpture, painting, dancing, dramaturgy, music and poetry and the highest position in the hierarchy of fine arts is given to poetry. This term and the term literature in its narrow sense are regarded as synonyms.

LITERATURE AND SCIENCE

Let us now take up the second couplet of terms, science and literature. Unlike those of the first couplet these two terms are strangely related. In its wider meaning the term literature is a genus of the term science. For in its generic sense literature means the written record of human experiences and ideas; while science is a written record of the body of knowledge built up on a basis of observation and experiment, and compacted by reflexion on the data thus supplied.

But the term literature is more often used in a narrow sense. In this sense it is regarded as a synonym of poetry, a term in the last couplet. In this sense the two terms coalesce into each other and they will constantly figure in this volume. So we shall have to discuss, at great length, the exact meaning and import of the two synonymous terms. But before we proceed to do so, let us dispose of the last couplet of terms prose and poetry.

PROSE AND POETRY

Prose and poetry are terms which refer more to the manner in which human experience and ideas are expressed

rather than to their matter. Obviously prose is written composition expressing in plain simple language human experience, while poetry is unlike it in its composition. Let us now address ourselves to the main and final question of this introductory chapter.

ESSENTIAL NATURE OF POETRY

That question is, what is the essential nature of poetry or literature or light literature? To an unsophisticated man of the street, the answer is simple and plain. He will define poetry as versified and rhythmical composition. He is familiar with such composition from his early boyhood. For, in every country the earliest form of composition is poetry. It can be easily committed to memory; it can be sung and it can be communicated by word of mouth. This is the reason why poetry rather than prose prevails in the early stages of a society. But this simple definition of poetry is doubly faulty. It is both too wide and too narrow. It is too wide as it will include versified composition like metrical dictionaries, medical or historical works. It is too narrow as many a prose composition is essentially poetical. A better variation of the above definition is that poetry is a form of composition written in a style in which clear, sweet and vigorous terms abound. Clarity, sweetness and vigorousness are regarded as inherent qualities of words or terms in a language and styles of composition are classified in accordance with them.

Another and a still better variation of the definition under consideration is the following. Poetry is a form of composition in which figures of speech abound. Figures of speech are regarded as ornaments of composition that add beauty and grace to the style. But figures of speech are divided into those dependent upon the sound of words or terms and those dependent upon the import and meaning of these terms. Thus this variation of the definition adds the entirely new element of meaning to that of merely verbal style. The

different variations of the definition of poetry so far considered take into account the terms and the style in which ideas and experiences of a person are expressed. These are called the *body* of poetry and without such a body poetry cannot be recognised. Still the essence of poetry consists in its having a *soul* in addition to the *body*. Thus *body* and *soul* both together constitute the real essence of poetry. So the definitions discussed so far are not entirely wrong. They have got an element of truth in them. But in order to understand the real nature of poetry we must try to go deeper and find out the soul of poetry.

IMITATION OF NATURE

In this investigation two apparently contradictory definitions present themselves. The first is the famous one formulated by Aristotle, the greatest of the Greek philosophers. He included poetry in the fine arts and put it at the top of the list of them. According to him poetry is an *imitation* of nature expressed through the medium of language. In this definition emphasis is laid on the vividness and exactness of imitation. The greater the exactness of resemblance between the original and its image in words, the finer is poetry and its composition. This view is well illustrated by the story of the two painters who vied with each other in trying to produce characteristic pictures of their art. One painted a picture of a vine-yard full of garland-like bunches of ripe grapes. His picture was so vivid that parrots began to peck at the fruit! The painter triumphantly showed this to his rival. The latter then took the former to his studio and asked him to look at his picture lying behind the curtain. Then the former began to put aside the curtain but he discovered, to his surprise and astonishment, that the curtain was not a real one but a picture painted on the wall of the studio! The latter explained, "Your picture deceived only irrational birds like parrots but mine has deceived the painter himself. Who, then, is the greater painter?"

SVABHĀVOKTI AND VAKROKTI

This story very well illustrates the truth and the error of Aristotle's view of poetry. Let us now consider the definition apparently opposed to that of Aristotle considered above. According to this, poetry is oblique composition. Oblique means literally curved, not straight and hence indirect. The distinction between the two apparently opposed definitions given above is very well expressed by two Sanskrit words i. e. *Svabhāvokti* and *Vakrokti*. *Svabhāvokti* literally means a true and exact representation of facts; while *vakrokti* means curved indirect representation of the same facts. The former forms science or scientific literature, while the latter forms poetry or light literature. The former is the joint work of the observing and reasoning powers of the human mind; while the latter is the work of the fancy and imagination of the human mind.

The truth of these two opposed definitions is brought out beautifully in the following story.

An ugly man who was naturally shunned by his townspeople wanted to make his house their centre of attraction. To attain this object he went to a local painter famous for producing very attractive pictures. He asked him to paint such a picture of his own person as to attract the townspeople to his home. The painter declared the thing to be impossible. For, said he, "If I draw your exact picture it would be shunned by the townspeople as you are shunned by them. But if I draw a picture which would attract crowds to your house it would not be *your* picture. So I am unable to comply with your request."

After these relatively obvious and common-place definitions of poetry, let us now consider the more scientific and generally accepted definition of poetry. About this there is an agreement between Indian and European literary critics and so it may be regarded as the final definition of

poetry, though, there cannot be a finality about an evergrowing and everchanging subject like literature. The definition to be considered is as follows:—

SENTIMENT: THE SOUL OF POETRY

Poetry is an outburst of powerful feelings and sentiments expressed through stirring language. This is, briefly, the substance of the description and definition of poetry given by the English poet Wordsworth. A similar definition given by the Sanskrit poet Jagannāth is expressed in a pithy sentence which has become a saying: "Sentiment is the soul of poetry". Sanskrit poets and writers on poetics recognise nine sentiments in all. And their view is that the poet describes his subject in such a way that powerful sentiments of love, pity, fear, laughter, wonder and others are excited in the minds of the readers. It will be seen that the English and Sanskrit versions of the definition express different aspects of the same experience. Wordsworth says that in order to be able to produce poetic literature the poet must be excited by observation of human or natural phenomena. While Jagannāth points out how poetry written by a true poet excites passions and sentiments in the minds of readers. But this double effect can only be produced provided the poet and his readers have minds tuned to the same key. This is technically expressed by saying that a poet must be a man of genius; while a reader must be a man of taste; i. e. genius and taste differ only in degree. Unless this is so what the poet may write will not affect the reader as it is expected to do on account of difference in their temperament. According to my view this definition reaches the very heart of true poetry.

One little addition is made to the above definition and it is acceptable to both Indian and European literary critics. That little addition is expressed in the word 'suggestiveness'. Sanskrit writers call it *Dhvani* or *implied suggestiveness*.

The point is, poetry does not directly and in so many words express passions and sentiments but it expresses the experiences and thoughts of the poet in such a way that passions and sentiments are suggested to the minds of the readers.

ORIGIN OF THE RĀMĀYAṆA

That poetry excites feelings and passions both in the poet and his readers is beautifully brought out by the story of the origin of the famous epic poem in Sanskrit the Rāmāyaṇa of the poet *Vālmiki*. The story is worth repeating here as a fitting conclusion to the long drawn-out discussion of poetry in this introductory chapter.

The sage Vālmiki lived on the bank of a river. His daily practice was to go to the river to bathe and return after offering his morning prayers to the God Sun. One day he went at the usual time to the river bank. To his utter astonishment and sorrow he saw the female bird of a *Krauñca* couple falling at his feet pierced and killed by the arrow of a cruel and heartless hunter. The sight so excited and enraged the sage that in his righteous indignation he cursed the hunter in the following famous verse :—

“ O, hunter, for eternal years you will not
“ get an exalted position as you have killed
“ the female of the amorously affected couple
“ of *Krauñca* birds ”.

The sage himself was astonished to see that he pronounced a curse upon the hunter in a spirited verse which he never before knew how to compose. The Goddess Sarasvatī presented herself in person to the sage and relieved him of his astonishment. She said to the sage, “ You are now inspired by genius and so you should henceforward devote your newly acquired genius and imagination to the production of a great epic poem. The genius which you have received as a gift from the God of Learning will supply you

with all past, present and future events in the life of Rāma the hero of your epic poem."

Such, in brief, is said to be the origin of the great Sanskrit epic Rāmāyaṇa. This story is a beautiful illustration of the definition of poetry which is the result of powerful feelings and passions roused by any strange and uncommon human experience.

With this introductory discussion on literature let us now proceed to the proper subject of this literary history—the origin and growth of Marathi language and literature.

CHAPTER II

SURVEY OF OLD MARATHI LITERATURE

The age of modern Marathi Literature begins from the end of the 18th century. For about this time two causes — the introduction of the art of printing in India and the contact with the western civilization and literature brought about by the all-absorbing rule of the East India Company — came into being which entirely changed the character of and gave a new impetus to Marathi literature. To describe, in detail, this modern age of Marathi literature is the main purpose of this historical work. But as a background to this subject it would not be inappropriate to give a brief account of the older Marathi literature. For, Marathi literature has a long pedigree, going as far back as the 10th century and the Marathi language traces its origin still further back. Let us, therefore, take a rapid survey of this long period of the origin and growth of Marathi language and literature. The Marathi language belongs to what the philologists call the Indo-Germanic family of the inflexional class of the languages of the world. The parent language of this family is conceived to be the spoken dialect (in their northern home, somewhere between Asia and Europe) of the Āryan race — the common ancestors of all Āryan people now scattered throughout the habitable part of this globe. The immediate offshoots of this conceived parent dialect in Asia are seen to be the two sister languages, the *Avesta* of the Zoroastrians or fireworshippers of old Persia and Assyria and the *Ārṣ* or Vedic dialect of the Indian Āryans who came to the Punjab watered by the Indus and its five tributaries. This *Vedic* dialect or *Ārṣ* language gradually grew into what came to be called the Classical Sanskrit language after Pāṇini's time. The great grammarian Pāṇini, who flourished about 700 B. C., determined and formulated the principles

of this language. Since then the Sanskrit language became the perfect type of an inflexional language. It was this classical Sanskrit which first became known to Europe by the efforts of Sir William Jones, one of the servants of the East India Company, in the middle of the 18th century.

THE ORIGIN OF THE MARATHI LANGUAGE

Pāṇini's Sanskrit language came to be the religious language of the learned people of India. Naturally the spoken language of the Āryan people who spread from the Punjab to the whole continent of India began to differ from this learned language. So, when Gautama Buddha, the founder of the great Buddhistic religion, had to enlighten the people about his new religious ideas he had to take recourse to the spoken language of the people. When, therefore, the teachings and sayings of Buddha came to be written down in the form of books, they were naturally expressed in the actual spoken dialect of the people so as to become easily intelligible to the general public. The language in which the religious books of Buddhism were written came to be called *Pāli*. This language itself became a purely literary language and by the time of Aśoka, the great patron and prophet of Buddhism who was instrumental in spreading Buddhism not only all over India, but even beyond India in all directions, the one spoken language of the people got split up into provincial languages which came to be called *Prākṛt* and were regarded as separate languages. This fact is proved by the edicts of Aśoka promulgated throughout the length and breadth of India. The language and script of these edicts show great variations and modifications according to the provinces in which the edicts were promulgated. These provincial variations grew in extent as time passed and about the beginning of the Christian era the provincial dialects practically became independent languages and came to have distinct names—the Paisāci, the Śaurasenī, Māgadhi, Ardha-māgadhi and Mahārāṣṭrī. Just as

Pāli, the first form of spoken Prākṛt, became the language of the religious literature of Buddhism, so Ardhamāgadhi became the language of the religious literature of Jainism. During all this long period from Pāṇini to the beginning of the Christian era, classical Sanskrit remained the language of the *learned*. So even the Buddhists and Jains had to learn Sanskrit and had to write books in that language in defence of their respective religious views. Also when they wrote on non-religious subjects they used Sanskrit as the common language of the learned. In Sanskrit dramas the practice of the poets was to use Sanskrit as the language of the higher characters; while they employed the several Prākṛts and especially the Mahārāṣṭrī as the language of the inferior characters. So also popular songs introduced into dramas were written in Mahārāṣṭrī. At the time this would be a fair representation of the actual state of things in India, Sanskrit being spoken by educated people and higher classes and the several Prākṛts being spoken by women and lower classes. Naturally Mahārāṣṭrī too became a literary language like Ardha-Māgadhi and so from about the sixth century onwards literary works came to be written in both Ardha-Māgadhi and Mahārāṣṭrī. Recent researches have brought to light many Mahārāṣṭrī literary works. As no spoken and written language remains the same for years together, this Mahārāṣṭrī itself underwent a gradual change and process of simplification to such an extent that the term *Apabhraṃśa* came to be applied to this modified Mahārāṣṭrī. Recent researches have discovered many a literary work in this Apabhraṃśa Mahārāṣṭrī. The literary works both in Mahārāṣṭrī and its Apabhraṃśa cover the period of about two centuries, from the 6th to the 8th century. The natural and inevitable process of change and modification in a living language, especially when it is used for literary purposes, must have taken place in the case of Mahārāṣṭra Apabhraṃśa. This led to the rise of the present 'Marathi' language.

ORIGIN OF MARATHI LITERATURE

This will show that the Marathi language is not directly descended from Sanskrit but it is connected with Sanskrit through Pāli, Mahārāṣṭrī and Mahārāṣṭra Apabhraṃśa. Such is the long pedigree of the Marathi language. Let us now proceed to consider the origin of Marathi literature. It is a well-known fact that the spoken stage of a language may continue for an indefinite period in a community. Such must have been the case of Marathi in the Marathi speaking community. But two important events or causes gave an impetus to the origin and growth of literature in the Mahārāṣṭra country. The first great event was the rise of the Jādhava or Yādava family of Marāthā Kṣatriya caste to the position of power in Mahārāṣṭra. A Prince of this family first established his dynasty at Sinnar in Nasik district and later on he transferred his capital to Devagiri when he became a suzerain ruler in Mahārāṣṭra. The family became royal and renowned. It formed a stable and strong government for over 200 years. The Yādava dynasty adopted Marathi as the court language. It also encouraged learning and learned men. The famous minister of this family encouraged Marathi language throughout his long period of administration which extended to the rule of two kings of Jādhava or Yādava dynasty. He is credited with the invention of the running hand for rapid writing called the *Modi* script in which all documents, state papers and private correspondence came to be written. Thus, the adoption by a powerful dynasty of the Marathi language as the court language gave a great impetus to Marathi literature during the 200 years in which the dynasty was the ruling power in Mahārāṣṭra.

RELIGIOUS SECTS AND MARATHI

The second great event of this period was the rise of two religious sects known as Mahānubhāva Panth and Vārkarī Panth.

These sects were not schisms in Hindu religion like Jainism and Buddhism which developed into separate and independent religions ; but they were rather reforming sects within the pale of Hinduism and had many characteristics in common. Both of them arose in the heart and home of Mahārāṣṭra and at about the same time ; both emphasized the value of devotion to and chanting the name of God as the best and easiest means of salvation and attainment of religious merit, the Mahānubhāva sect selecting Kṛṣṇa and Dattātraya and the Vārkarī sect selecting Hari and Viṭṭhal as their special objects of devotion out of the Hindu pantheon. Both accepted the same religious books and regarded the Bhagavadgītā as the gospel of their sects. Both of them made converts to their sects from all people irrespective of caste and creed. Both formed a kind of brotherhood, having a special badge of their creed in their dress and outward demeanour. Both of them inculcated simple living, prohibiting the use of meat and alcohol. Lastly, both these sects adopted the Marathi language as a vehicle for preaching their ideas to the people and thus gave a great and lasting stimulus to the growth of Marathi literature.

Though these two sects had many things in common and might possibly have made common cause in reforming the Hindu religion, their fate and fortune had totally different turns. While the Vārkarī sect rose in popular estimation and spread throughout the whole of Mahārāṣṭra and especially among the lower strata of society, the Mahānubhāva sect went out of favour in Mahārāṣṭra and it had to find converts in far off places and provinces. The sect was denounced by the Vārkarī Panth as hypocritical and the term Mahānubhāva got corrupted into Mānbhāva and this word actually came to mean Hypocrisy. The Marathi saying ' You speak like a Mahānubhāva but act like a scoundrel ' indicates the inveterate prejudice and hatred against the followers of this sect engendered in the

minds of the common people. Similar has been the fate of the Marathi literature developed by the two sects.

The writers of the Vārkarī sect came to be regarded as the pioneers and founders of Marathi literature. In fact, the founders of the sect gave a tone and character to all subsequent Marathi literature which flowed on in a continuous stream down to the end of the 18th century. This stream of literature was, as it were, the overground current known and appreciated by the educated men till our own day; while the stream of literature produced by the founders and followers of Mahānubhāva sect went underground and flowed on hidden from the general public.

MAHĀNUBHĀVA LITERATURE

This underground current of Marathi literature was discovered by Marathi scholars like Messrs. Rājawāde, Bhāve and Cāndorkar only a generation back. These scholars made friends with Mahānubhāva Mahants or religious heads and induced them to open the secret of their cipher alphabet. Thus they succeeded in bringing up to the surface the Mahānubhāva literature long buried underground. This work is still being carried on and a great volume of Marathi literature anterior to and contemporaneous with the writings of Dnyāneśvar and Mukundrāj (till now regarded as the pioneers and founders of Marathi literature) has come to light. So even in a brief review of old Marāthi we must refer to this interesting chapter in its literary history.

According to the newly discovered Marathi literature, the founder of Mahānubhāva sect was named Harpāldev alias Cakradhar. He was descended from a Gujarāti Nāgar Brahmin family. His father Viśāldev was originally the minister of a Gujarāt ruler but the kingdom was handed over to Viśāldev as the ruler died childless. After the death of Viśāldev Harpāldev came to the throne and ruled the kingdom for a long time. Towards the close of his life, how-

ever, he left his kingdom and became a recluse and came to Ruddhapur, a town in Berar, where he met a saint called Govind Prabhu. Govind Prabhu made him his disciple, gave him the title of Cakradhar and asked him to establish a new sect. Thus, Cakradhar became the founder of a sect which he called Mahānubhāva Panth. He preached in Marathi and made disciples. Cakradhar did the work of spreading his sect from 1263 to 1271 when he finally retired to Badrik-āśram. He regarded Kṛṣṇa and Dattātraya as his special objects of devotion. Of course he was against making images of these Gods. During the short period of 8 years Cakradhar made 500 disciples. They spread the new doctrine far and wide. Cakradhar did not himself write any book. But his actual utterances and sayings were collected together by his disciple Mahīndrabhaṭ. These works known as Ācāryasūtra and Siddhāntasūtrapāṭh became the first religious books of Mahānubhāva sect. He also wrote a life of Cakradhar named Lilācaritra. These works are in prose and may be regarded as the earliest known form of Marathi literature. Bhāskarācārya was also a disciple of Cakradhar and he wrote a poetic work called Śiśupālavadha. This is the first Marathi epic having a literary claim. Thus the Mahānubhāva sect gave a great impetus to Marathi literature both religious and secular. The sect spread far and wide. It was adopted by the Yādava rulers of Devgiri. Even after the fall of the Devgiri dynasty and the establishment of Mohammedan rule in Mahārāṣṭra the Mahānubhāva sect did not lose the royal favour as they were regarded as non-idolatrous by the Mohammedan rulers. So they secured privileges and concessions from these rulers such as exemption from taxes. But on account of this favour of the foreign rulers the Mahānubhāvas lost the sympathy of the people. Moreover, from this time they began to write their literary works in a cipher alphabet the key to which was not explained to anybody except to the initiated people of their sect. Thus the whole Marathi literature developed by writers of this sect, whether it was religious or secular, remained a sealed book

and continued as an underground current which was discovered only in recent times. But modern research has brought out more than a dozen Marathi works in prose anterior to the works of Mukundrāj and Dnyāneśvar regarded till now as the first literary writers in Marathi.

VĀRKARĪ LITERATURE

Mukundrāj and Dnyāneśvar are, like Castor and Pollux, the twin stars of old Marathi literature. But tradition gives the palm to Dnyāneśvar and regards him as the father and maker of that literature though the same tradition gives time precedence to Mukundrāj. But there is not sufficient evidence to establish this point. For, while the time of Dnyāneśvar is absolutely certain, he having given the exact year of the completion of his master-piece, the Dnyāneśvarī, that of Mukundrāj is not equally certain. Here tradition seems the only evidence. If we look to internal evidence it points to a conclusion contrary to the tradition. For the language and style of Mukundrāj looks a little more modern than that of Dnyāneśvar. But as it is well known that the Dnyāneśvarī, the master-piece of Dnyāneśvar, was modernised by Eknāth, so the works of Mukundrāj too may have been modernised by some unknown hand. Thus the argument based on the modern style of the texts of Mukundrāj's works does not prove anything. The best way out of the difficulty is to respect the old tradition and regard Mukundrāj as the older poet-saint. Mukundrāj is credited with having written *Vivekasindhu* and *Paramāmṛta*. Both these are philosophical poems and are written in the Marathi *Oṽī* metre. These poems give the Vedānt doctrines of Śaṅkarācārya but being written in the then Marathi language they were capable of being understood by the common people. But Mukundrāj's works do not seem to have become very popular and hence Mukundrāj did not come to be recognized as the father of old Marathi literature.

THE FATHER OF MARATHI LITERATURE

Dnyāneśvar was not only the father and maker of old Marathi literature but he was also the founder of a new religious sect in the Marathi-speaking country. His life and history are as interesting and impressive as are his literary works. So let us briefly refer to them here.

Dnyāneśvar came of a devout Brahmin family living in Appegāv in the heart of Mahārāṣṭra. His father Viṭṭhalpant had, from his youth, a tendency towards a recluse's life of solitude and meditation. Fortunately for Viṭṭhalpant, he was married to a girl who was equally devout and so both of them pulled on very well. Rukmiṇī was the name of Dnyāneśvar's mother and like every Hindu lady she longed for a son and did penance for it. But Viṭṭhalpant became more and more estranged from worldly concerns of life and pressed his wife to give him permission to become a formal and regular Sannyāsī. Rukmiṇībāī, yielding to the incessant pressure of her husband, gave her consent though in the heart of her hearts she longed for a son. Immediately on getting permission, unwilling though it was, from his wife, Viṭṭhalpant went straight to Benares and received the orders of a Sannyāsī from a Svāmī by name Śrīpād. Soon after, the Svāmī happened to halt at Alandi on his way to Rāmeśvar. Rukmiṇī the wife of Viṭṭhalpant had come to stay at Alandi with her parents. She, while doing penance, fell at the feet of the new Svāmī who had come from Benares. The Svāmī gave her the usual benediction that she might get a son. Rukmiṇībāī seemed puzzled. So, the Svāmī made inquiries and came to know that the lady was the wife of Viṭṭhalpant whom he had allowed to take the orders of a Sannyāsī. Seeing her sorrow he went back to Benares and asked Viṭṭhalpant to return home and perform the duties of the household and fulfil the wish of his wife, saying that in doing such a thing he would incur no sin. In accordance with the request of his guru Viṭṭhalpant returned home and resumed his life as a house-holder. Rukmiṇībāī was glad to see her husband

back, taking up again the duties of the household. Her desire to have a son was more than gratified by her having three sons and one daughter. All the children were brought up properly and soon the time for the thread-ceremony of the sons came up. Here arose a religious difficulty. According to the orthodox view a Sannyāsi has no caste and the sons of a Sannyāsi are not entitled to the thread-ceremony. But considering the keen desire of the parents and sons, the local priests agreed to perform the ceremony provided the learned pandits and Śāstrīs of Paṭhaṇ pronounced such a course as being right and proper. The three sons, accordingly, went to Paṭhaṇ. There Dnyāneśvar proved his knowledge of the Śāstras and his miraculous power by making a he-buffalo recite the Vedas. Seeing this knowledge and power of Dnyāneśvar, the Pandits of Paṭhaṇ gave the required permission. Then the thread-ceremony was duly performed. It was after this formal initiation into Brahminhood that Dnyāneśvar began the writing of his famous exposition of the Bhagavadgītā in Marathi verse. After the completion of this great work in 1290 A. D. Dnyāneśvar took his master-piece to Benares the great repository of the religious and philosophic learning of the Hindus. There the learned pandits examined Dnyāneśvar with regard to his religious and philosophic knowledge and were astonished to see the young man a master of these abstruse sciences and capable of holding his own in discussions about them. They were also surprised to see his mastery over the Marathi language in which his exposition of the Bhagavadgītā was written. Thus, Dnyāneśvar came triumphantly out of the difficult ordeal and was able to attract disciples and followers. He soon returned home and laid the foundation of his Nāth Panth or Bhaktimārga. Since he regarded Viṭṭhal, the God of Pandharpur, as the symbol of Godhood and since he asked his disciples to make their annual pilgrimage or *vārī* to Pandharpur, the sect soon came to be called the Vārkarī Panth, a name which all the

followers of Dnyāneśvar love so much. They soon had a badge of their sect, a garland of tulsi plant and a pink flag of devotion. The Bhāvārth Dīpikā or *Dnyāneśvarī* (the name given by the public to the master-piece), the exposition of the Bhagavadgītā, became widely known and was widely read and recited.

THE DNYĀNEŚVARĪ

The lucidity, the power of giving illustrations, the dialogue form, methodical treatment of the subject, mastery over the abstruse metaphysics and above all the wonderful and melodious vocabulary and rhythm—these unique characteristics of the *Dnyāneśvarī* mark the work as a master-piece in old Marathi literature. Hence, soon after its publication the book became the gospel of the new Vārkarī sect and verses from it were daily read and recited not only by the regular followers of the sect but also by the general public. But Dnyāneśvar's devotional songs and prayers in simpler and plainer Marathi were chanted and recited both by the literate and the illiterate public. These fine devotional songs and prayers have maintained their popularity even to this day. Such is their melodious diction.

Besides these two works Dnyāneśvar wrote a purely philosophical work called *Amṛtānubhava* in Marathi. This work was evidently intended for the philosophically-minded people. It is very abstruse and difficult and though it is revered and respected by the followers of Dnyāneśvar it is rarely read.

These three works constitute the sole literary output of Dnyāneśvar. But they are the permanent ornaments of old Marathi literature and will remain so for generations together.

After these literary achievements Dnyāneśvar died a premature death at the age of 22. But his literary work was carried on by his brothers and his sister though their

total output is far less than and inferior to that of Dnyāneśvar. It is interesting to see that the whole family was endowed with literary talent and all of them contributed more or less to the enrichment and refinement of old Marathi literature. Curiously enough, all of them died prematurely.

NĀMDEV

The younger contemporary of Dnyāneśvar was Nāmdev. He came of a family of Śimpī (tailor) caste. Nāmdev's family joined Dnyāneśvar's new sect. This indicates how the sect appealed particularly to the lower classes and castes of Hindu society. That the teaching of Dnyāneśvar was permeating even the lower strata of society is proved by the fact that during the century following the death of Dnyāneśvar saints and poets were found among all castes and they all prayed to Viṭṭhal, made their annual pilgrimage to Pandharpur and wore the two famous badges of the sect. Nāmdev was converted to the new sect by Visobā Khengar, a Vānī (grocer) by caste, who had become the disciple of Sopāndev, the brother of Dnyāneśvar. Thus the tradition of handing on the secret teaching of the sect from the preceptor to the disciple was followed. Nāmdev's conversion to Dnyāneśvar's sect was a great asset. As Nāmdev was not a learned Brahmin like Dnyāneśvar, his Marathi verses were written in the simple and terse language of the masses. So they appealed more to them than the comparatively learned writings of Dnyāneśvar. Nāmdev's songs and prayers became more popular as he established the practice of pilgrimage to Pandharpur and as the increasing number of Vārkarīs heard his songs sung by himself. By his long life also Nāmdev contributed to the spread of the new devotional literature of the Vārkarī Panth in the nooks and corners of the Marathi-speaking country.

Dnyāneśvar and Nāmdev between them cover a full century in which Marathi literature was influencing the

life and conduct of the people and was in turn influenced by them.

RAPPROCHEMENT BETWEEN THE SECTS

Between Nāmdev and Eknāth, another famous saint and poet, there is a gap of about 200 years. For according to tradition Nāmdev died in 1350 A. D., while Eknāth was born in 1548 A. D. During this long period, the Mohammedan power was in the ascendant in Mahārāṣṭra. Consequently there was no encouragement for Marathi literature as there was in the time of Mukundrāj and Dnyāneśvar and for a short period after them. But the Vārkarī Panth was not much disturbed and so the literary tradition was continued. No poet of outstanding merit arose during this period though there must have been lesser lights keeping the literary flame a-glow but giving only a dim light. However, during this period two great saints whose fame has continued even to these days did arise in Mahārāṣṭra. Their names are Nṛsiṃhasarasvati and Janārdan Svāmī. Both of them were highly respected by the public of their time. A few songs and prayers are regarded as their composition. But it is obvious that they did not shine in the literary field at all. A disciple of Nṛsiṃhasarasvati wrote a work called 'Gurucaritra'. This work describes the origin and history of the three-faced god Dattātraya. The curious thing about this book is that though the author did not attain any fame or name as a literary man his work came to be regarded as a gospel of Dattātraya worship. This worship became very popular and hence the work itself became sacred and it was itself worshipped as a symbol of God. Even now many orthodox Brahmins worship this book. Another feature of the period seems to be the cessation of estrangement between the Mahānubhāva and the Nāth or Vārkarī sects. As stated before these two sects began their career at the same time. At first there was a rivalry between them. Later on the Mahānubhāva sect became discredited because of its having secured undue concessions from the Mohammedan rulers.

But during the period that elapsed between Nāmdev and Eknāth, the Mahānubhāva sect lost its privileged position and so there came a rapprochement between them. Hence many followers of the Vārkarī sect became Mahānubhāvas and gave their compositions to that sect. Mahānubhāvas, from the beginning, were worshippers of Dattātraya. So this worship became the common tie between them and the new worshippers of Dattātraya adopted Gurucaritra as a sacred book of the new sect.

EKNĀTH

Now comes on the stage of Mahārāṣṭra a great saint and a greater poet, Eknāth. The life of Eknāth is both interesting and ennobling and so it is worth telling it here briefly. As referred to above, Eknāth was born in 1548 A. D. He came of a devout Brahmin family. From his early boyhood he had a yearning for devotion to God. He was left an orphan, his parents having died suddenly and prematurely. So he was brought up by his grand-father Cakranārāyaṇa. Immediately after his thread-ceremony Eknāth began the usual studies of a Brahmin and being a precocious boy he soon became well-versed in the usual lore. He had a desire to be a disciple of the famous Saint Janārdan Svāmī and so he went to Daulatābād and learnt at the feet of the famous Svāmī. Eknāth here studied the two philosophical books of Dnyāneśvar, the Dnyāneśvarī and the Amṛtānubhava. He was greatly influenced by these books and he began to hold in great reverence the author of these books. From them he received his inspiration to write in the Marathi language and add to its literature. Janārdan Svāmī seeing the brilliant intellect of his disciple encouraged him to write and teach the people what he had imbibed from Dnyāneśvar's works. According to the advice of his guru, Eknāth at once began his career as a poet. First he composed an exposition of a small work called *Catūsloki Bhāgavata*. It was so well done that Janārdan Svāmī asked Eknāth to take up the more difficult work — the exposition

of the famous eleventh chapter of the great Bhāgvat. This exposition is known as *Eknāthī Bhāgavata*. This is Eknāth's literary master-piece as Dnyāneśvarī is that of Dnyāneśvar. This work of Eknāth is the second great literary work in old Marathi. It is read by thousands of men and women who regard it as a sacred book like the Gurucaritra.

EKNĀTH'S NARRATIVE POETRY

Having done what his guru had told him to do, Eknāth went on writing work after work. For he had developed a simple flowing style and he was a great story-teller. He made use of the two great Sanskrit epics, the Rāmāyaṇa and the Mahābhārata and took out from them interesting and instructive stories and episodes as subjects for his famous poems. These became more popular than his great philosophical work, the Eknāthī Bhāgavata. The object of these poems was the entertainment and instruction of people both young and old, men and women. For these poems contained exciting incidents from the lives of the mythological heroes depicted in the two great epics. This poetry of Eknāth belongs to the class of narrative poetry. Its purpose is, therefore, secular instruction and innocent entertainment. Eknāth went on bringing out poem after poem till his death. Thus he became the founder of secular narrative poetry in Marathi. One important task of Eknāth remains to be mentioned. He revised the Dnyāneśvarī and brought out a correct and intelligible version of it. During the long period since the death of Dnyāneśvar, the Marathi language underwent great changes even though it was being used by many a poet. Consequently the language of the Dnyāneśvarī became obscure and unintelligible. Moreover, through the ignorance and negligence of scribes the text of the Dnyāneśvarī got corrupted. Eknāth published a fine version of the famous poem. This is the version that people of these days have regarded, and do still regard, as the original Dnyāneśvarī.

EKNĀTH, THE SOCIAL REFORMER

So far I have given an account of the literary works, great and small, of Eknāth. I must now refer to his teaching and especially to the courage with which he put his teaching into practice — a courage which appeals even to modern minds. Eknāth taught the oneness of God and all-pervading nature of the God-head. He taught that God created all human beings, nay, all animate and inanimate creatures. So all are the creation of God. As such all men are the children of God. There is nothing like superiority and inferiority among men. All are equal and hence all should be regarded as brothers and treated with love and sympathy. To help the needy and the poor, to remove the grief and sorrow of the afflicted and, above all, to love all mankind, was the main burden of Eknāth's teaching. Eknāth not only taught these ennobling views of his but he actually practised them. Let me recite one or two incidents in Eknāth's life with regard to this. Eknāth was regarded as a radical reformer by orthodox Brahmins who detested his views. And though he performed all the religious rights he was boycotted by them. Once the Brahmins refused to come to his house to partake of the food prepared on the occasion of his father's death anniversary day. Eknāth gave all the food to the Mahārs (untouchables) who were looking at the food with longing eyes. On another occasion he actually went to the house of an untouchable and partook of the food prepared by his family. On a third occasion he brought home a dirty crying child and taught people a lesson of kindness by removing the child's dirt. Thus Eknāth was a fine example of the famous Marathi saying, 'Bole taisā cāle tayācī vandāvi pāūle.' (He who acts up to his teaching should be revered and worshipped.) After leading such a noble life Eknāth died in 1599 A. D. at the age of 52. Though in his lifetime he was persecuted and boycotted by the Brahmins, he was highly respected by the general public and especially by the so-called lower classes of Hindu society and his name

became coupled with that of Dnyāneśvar as a great saint and poet of Mahārāṣṭra.

MUKTEŚVAR

The practice of writing secular narrative poetry started by Eknāth was continued and developed by Mukteśvar, the grandson of Eknāth by his daughter. Mukteśvar was born in 1608 A. D. As his father led rather a wayward life Mukteśvar was brought up by Eknāth and was taught early in his life to read Sanskrit and Marathi. He must have particularly studied the works of Dnyāneśvar, Nāmdev and his grandfather. He seems to have been influenced greatly by the works of his grandfather; he must have been fired with the ambition of emulating, nay excelling, him. So he began his literary career by composing Rāmāyaṇa early in his youth. As a narrative poem it is not a very successful production. Its style is still crude and uncouth. But the narration is good and it shows here and there flashes of his poetic genius. But his Mahābhārata is a work of his mature genius. It is deservedly regarded as the best example of a great narrative poem in old Marathi literature capable of being very well compared with any English narrative poem. Mukteśvar is reputed to have brought up his narrative to the very end of the Mahābhārata comprising 18 Parvas. He wrote the whole poem giving in his own style and manner the story of the great Sanskrit epic. But unfortunately only four Parvas are available now. What became of the remaining Parvas is a mystery. But recently two more Parvas — the Sauktika and Śānti Parvās — have been discovered. So in time others may be found. Of the available Parvas the Ādi Parva (the first Parva) is by far the best of Mukteśvar's production. It shows the poet at his best. His power of vivid description, his capacity to appeal to the several sentiments of the reader, and his clear, sweet and vigorous style are to be seen in every verse of the poem.

Mukteśvar wrote many smaller poems and miscellaneous pieces also. He is reputed to have written an exposition

of the Bhāgvata in the Ovi metre. But unfortunately that also is not available at present.

Muktesvar lived to to a fairly old age and died in 1660 A. D.

MINOR POETS

There were two or three lesser lights who contributed to the growth of the old Marathi literature and who, therefore, deserve mention even in this brief narrative. They are Ramāvallabhdās, Śivakalyāṇa and Lolimbrāj.

Ramāvallabhdās came of the rich family of an official of the Daulatābād ruler. His original name was Tukopant. While still young Tukopant had to go to attack an enemy of his ruler. He routed the enemy's army and in the loot accidentally came across an exposition of the eleventh chapter of the Bhāgvata. He regarded this as a gift of God and began to read the book daily. He was greatly influenced by the teachings of the book. He soon met a saint by name Lakmīdhar who initiated him into his order and named him Ramāvallabhdās. He wrote several works which are more in the style of Dnyāneśvar than in that of Muktesvar. Consequently his inferior expositions of the Bhagavadgītā, Śāṅkarabhāṣya and Bhāgvata remained comparatively unknown and unpopular.

Śivakalyāṇa, a contemporary of Ramāvallabhdās, returned to the more popular poetry i. e., narrative poetry and he composed a great poem on the tenth chapter of the Bhāgvata in which the amorous doings of Kṛṣṇa with the Gopīs are described in detail. Some parts of this great poem border on the obscene and the vulgar. Still the poem is a readable one.

Lolimbrāj came from Junnar near Poona. His great work is on a medical subject though it is in verse. He also wrote a poem on the tenth chapter of Bhāgvata. He composed many devotional songs and prayers which are sweet and melodious.

TUKĀRĀM

In the history of old Marathi literature Tukārām occupies a unique position. The poets considered so far may with some plausibility be considered to be mere translators or adaptors of Sanskrit poems who had no real poetic talent. But Tukārām was a man of true genius. All his poetry was original and came out of his own wonderful inspiration. Unlike all other poets and saints of Mahārāṣṭra, Tukārām was a poet of introspection both individual and social. He looked into his own mind and into the social mind with his keen intellect and found out the failings and foibles both in himself and in the society of his time. He mercilessly exposed and ridiculed them with a view to remove and correct them. By satire, by ridicule, by cajolery and by supplication, he tried his best to reform the society of his time. Thus he was a radical reformer of social customs and ideas. He had a righteous indignation against the prevailing hypocrisy and vices of his time, and in his poems he earnestly implored his countrymen to reform their way of life. Terseness, clarity, vigour and earnestness are to be seen in every line of Tukārām's verses. Hence they touch the very heart of the reader and wean him unconsciously from the evil ways of living. The influence of Tukārām over the men of his time was wonderful and even now that influence has not waned. Thus Tukārām comes under the class of saints and teachers who have been prophets of all ages. Tukārām and Socrates, though born at different times and in different countries, so curiously resemble each other in their life and conduct, that a theosophically minded reader will say that the soul of Socrates entered the body of Tukārām for the purpose of self-improvement and ultimate salvation.

TUKĀRĀM AND SOCRATES

Both of them came to be recognized as great saints; both of them gave all their time and energy to public benefit, having no thought of their self-interest; they entirely

devoted themselves to the teaching of the people of their respective countries; they never thought of their bodily comforts or concerns, being fully absorbed in things divine; both were devotees of the one true God; both hated hypocrisy and ritualism from the bottom of their hearts and exposed and ridiculed them in public. Like the similarity in their mental life there was a wonderful similarity in their surroundings and circumstances. Both of them came from what was regarded as a lower stratum of society; for Socrates was the son of a stone-cutter while Tukārām was the son of a grocer. Both of them by their intrinsic merit and good work attained the highest position in their respective societies. Both of them led a very simple life not caring for the pleasures and luxuries of life; they never became recluses but had wives and children; both had wives who were notorious termagants, the wife of Socrates excelled in this respect, so much that her name Xanthippi, came to be a common name for a termagant. Lastly, both of them were persecuted by the orthodox people of their respective countries. Socrates had to drink a cup of hemlock by way of punishment for his supposed crime of teaching heterodoxy to young men. The Hindus of Tukārām's times were a tolerant people and though they persecuted him and made him give up his teaching and writing in a heterodox way, they did not go to the length of any further punishment. However, in one or two respects these two saints differed from each other very widely. Socrates never wrote a single line. His teaching was all oral — given in conversation with the young and the old. His conversation was so interesting and inspiring that the people of Athens, especially the young, were attracted and Socrates was always surrounded by groups of young men. Fortunately what Socrates said in his conversations was taken down and carefully preserved by his devoted disciples, Plato and Xenophon. But such was not the case with Tukārām. He too spent all his life in giving public discourses and in them composed *ex-tempore* songs and verses;

but he carefully wrote them down or dictated them to his disciples. So Tukārām's writings are all available in his own or his disciples' handwriting. In another important respect too, Socrates and Tukārām differed from each other. Socrates was impressed by the prevailing ignorance of his people and all his energy was devoted to the removal of this ignorance. He was a great believer in the method of knowledge, both secular and religious, and it was his firm conviction that such double knowledge led to the salvation of man. But Tukārām was a great believer in devotion to God as the true path of salvation. He felt that the people of his time went wrong because they did not know the true way to salvation. This true way, according to Tukārām, was heart-felt devotion and annual pilgrimage to Pandharpur.

After this long-drawn comparison between Socrates and Tukārām let me now briefly refer to the life and career of Tukārām.

LIFE OF TUKĀRĀM

Tukārām was born at Dehū, near Poona, in 1608 A. D. He was a Śūdra by caste but Vaiśya by profession. Tukārām's ancestor Viśvambhar was a devotee of God Viṭhobā of Pandharpur and had built a temple for the God at Dehū. Thus the worship of Viṭhobā was an established practice in the family and so Tukārām, from his early boyhood, had taken to the worship of Viṭhobā. At the age of 13 Tukārām lost his parents and his elder brother became a recluse and left the house, and so the young Tukārām had to shoulder the burden of the whole family with his two wives and children and his younger brother. For some time he carried on his profession in an efficient way. But days of difficulty and adversity came. There was a great famine in the land. Tukārām lost his cattle and there was nothing to eat. His wife and some other members of the family died of starvation. Under the weight of this great calamity Tukārām turned more and more to the worship of Viṭthal.

He began to like solitude and meditation and so he went to a hill near his village and there spent days and nights in study and meditation. He forgot all about his family and its difficulties. His second wife and sons searched for him and brought him home. But he could not be made to take interest in the household concerns. He became more and more absorbed in study and meditation. Soon after, he felt inspired and from that time began to compose songs and verses and began the practice of giving public kīrtans (sermons). His exposition of radical views, his exposure of failings and foibles of the people about him, his earnest appeal to people to give up hypocrisy and turn to the worship of God Viṭṭhal as the simple and sure means of salvation, were so impressive and instructive that his name spread far and wide, attracting people to his discourses from far and near. His fame reached the ears of Śivāji, the founder of the Marāṭhā Svarājya, and once Śivāji came to his discourse incognito and was so much impressed by Tukārām's teaching of resignation and retirement from worldly affairs, that Śivāji was prepared to give up his great effort of founding the Hindu Empire. But when Tukārām came to know of this evil effect of his teaching on Śivāji, he purposely requested Śivāji to attend his discourse again. In this discourse Tukārām dwelt at length upon the sacredness of the duty of rulers to their subjects and upon the necessity of devoting all their energy to the good of the subjects and suggested that such disinterested performance of duty was the way to salvation for persons like Śivāji who occupied a high rank in society. This earnest, inspiring and impressive appeal of Tukārām went home to Śivāji's heart and he returned to his kingly duties with greater zeal and energy. Such is the wonderful power of persuasion possessed by inspired saints !

A MIRACLE

Thus Tukārām became a great poet and saint. He made verses suitable to the occasion on the spur of the

moment. But all this wonderful power and influence of Tukārām raised against him a host of enemies from the selfish orthodox camp. He was persecuted by them and was made to throw all his verse-books into the Indrāyaṇī, a river adjoining Dehū. Tukārām got depressed and for thirteen days prayed to Viṭṭhal. On the fourteenth day the verse-books arose out of the river, dry ! This is one of the miracles reported about Tukārām. This miracle silenced Tukārām's enemies and many of them became his staunch followers and disciples. But after this Tukārām began to see that his physical powers were waning and he felt that this was a divine call for him to go to heaven so as to be near his God at all times. This was probably a prognostic of his coming end. Another miracle reported about Tukārām is that he ascended heaven in a balloon with his physical body. It appears that Tukārām suddenly left his village and was no more to be seen. He, therefore, must have voluntarily taken a jala-samādhi (plunge in the river) and got drowned. As his body was never discovered he was supposed to have gone to heaven in person. Such is probably the explanation of the strange story of his physical ascension to heaven which became current among the people.

RĀMDĀS

Some enthusiasts of Marathi literature have cried up Rāmdās, the poet and saint, to the skies. They regard him not only as a poet-saint but also as a great statesman and the political guru of the great Śivājī. According to them Śivājī was really influenced by Rāmdās as regards his political goal and that he every now and then consulted Rāmdās and acted up to his advice and so the sole credit of contributing to establish the Mahārāṣṭra Svarājya belongs to Rāmdās. How far this extraordinary claim is substantiated by the internal evidence of the writings of Rāmdās or by the external evidence of contemporary writers, we shall discuss when we come to consider his writings and his doings.

It is a fortunate thing that we know more about the life of Rāmdās than of any other poet-saint of his time. But these details are supplied by his followers a century after Rāmdās' death. So they must be accepted with great caution. But in the first place let me refer to the account of his life which is indeed interesting. His life seems to be divided into four periods in which is discovered a continuous development of his character.

LIFE OF RĀMDĀS

Rāmdās was born in 1608 A. D., at Jāmbgāv on the Godāvarī river in a part of the Mahārāṣṭra country which is now included in the Nizam's territory. His father was Sūryājipant Ṭhosar and his mother Rāṇūbāī. Both of them were very pious and virtuous. The original name of Rāmdās was Nārāyaṇa. He was regarded by his followers as an avatār of Māruti, the servant of Rāma who was the hero of the Rāmāyaṇa. Hence Nārāyaṇa began to call himself Rāmdās (literally, the servant of Rāma) and later on he came to be called Samarth meaning powerful. According to the orthodox Hindu custom, Sūryājipant wished to marry Nārāyaṇa to a suitable girl when Nārāyaṇa was 12 years of age. Everything was ready and while the priests, performing the marriage ceremony of Nārāyaṇa, were reciting auspicious verses (*maṅgalāṣṭake*), each verse ending with the word *attention* (*sāvadhān*), Nārāyaṇa suddenly bolted, to the surprise and astonishment of the assembled gathering. Here the first period of Nārāyaṇa's life ends and the second period of preparation for his life's work begins. Nārāyaṇa or Rāmdās, (the name permanently adopted by him), went straight to Pañcavatī and there practised religious penance along with the acquisition of the old and the new learning for full twelve years. This was the second period of his life. In the third period Rāmdās travelled over the length and breadth of the whole of India and visited all places of worship from Benares to Rāmeśvar and from Dvārakā to

Jagannāthpurī, acquiring varied experience and knowledge of the customs and ideas in the different parts of the country. By these long travels covering a period of twelve years Rāmdās made a thorough preparation for the work of his life: he made up his mind to establish a new sect of the worshippers of Rāma, the hero of the Rāmāyaṇa. Thus ended the third period of his life. So, after attaining years of maturity Rāmdās returned home and met his mother and told her and his brother his future plan of life. Then he moved about trying to find out a suitable place to found his math for the new worship. At last he selected Cāphaḷ in the Satara district as a suitable site and there built a temple of Rāma and Hanumān and gathered disciples about him. An annual festival of Rāma was celebrated by Rāmdās who got the necessary money by begging. Soon Rāmdās felt the need of writing an authoritative book for his new sect for the worship of Rāma and hence he betook himself to a retired place in the Sahyādri range, (the Western Ghats), leaving the management of his math to his disciples. In this place of confinement Rāmdās lived for full ten years and completed his contemplated authoritative work. This work is called *Dāsboḍh* (teaching of the servant of Rāma). This is a great book. It is Rāmdās' masterpiece and it deservedly ranks as an inspiring and impressive literary work in the old Marathi language. It is on the authority of this book that the enthusiasts of Marathi literature regard Rāmdās as a political guru of Śivājī and a prophet of Mahārāṣṭra. I shall come to this work immediately, but let me bring to an end the story of Rāmdās' life. While Rāmdās was confined to his place of retirement his disciples went to Rājā Śivājī and gave him information about their guru and his new math. Śivājī was impressed by the account and he sanctioned a cash grant of 200 hons (gold coins) to the math. After Śivājī had conquered the Satara and Parāḷī forts and their surrounding country he remembered that Rāmdās lived near about and hence expressed a desire to meet him. By this time Rāmdās had returned to his math. So

he was glad to receive Śivāji Rājā at his math. Śivāji was so much impressed by the imposing personality of Rāmdās and his wonderful conversational powers that he made up his mind to become his disciple and expressed his desire to that effect. Rāmdās and his disciples were delighted to secure such a royal patron for their new math. Accordingly Rāmdās himself initiated Śivāji into the regular order of his disciples and taught him the characteristic mantra of his sect. It was when Śivāji made Rāmdās his spiritual guru that he presented him with the fort of Parali which thenceforth came to be called Sajjangad (the fort of the good) and gave grants of land for the expenses of the math. This took place in the year 1672 A. D. Thenceforward Śivāji paid visits to Rāmdās and particularly consulted him about his contemplated coronation at the Rāygaḍ Fort. Soon after his coronation Śivāji led a successful expedition to the Karnāṭaka and returned home with laurels. But he did not live long to enjoy the kingdom won with such super-human efforts. He died of gout at Rāygaḍ in 1680 A. D. Rāmdās was extremely sorry to hear about the death of his great disciple. He felt his loss very much. Rāmdās did not survive Śivāji long but died full of years in 1682 A. D., after having attained as great a name and fame as that of Dnyāneśvar and Tukārām.

Rāmdās wrote many miscellaneous poems, songs and verses and wrote also some narrative poetry. One small lyrical but instructive poem named 'Verses addressed to the mind' (Manāce Śloka) is very popular. Even now every Hindu boy and girl especially of the higher castes daily recite these verses. They are no doubt ennobling and inspiring. But the Dāsboḍh is, par excellence, the masterpiece of Rāmdās and his whole teaching is contained in that famous work. So let me give some idea of that book to my readers.

DĀSBODH — THE MASTERPIECE OF RĀMDĀS

The Dāsboḍh of Rāmdās is divided into ten books — each book consisting of several chapters. Chronologically the

great work is made up of two parts. The first seven books form a complete whole having a beginning and an end. Obviously it was composed at one stretch and there is a continuous line of thought in it. This part expresses in simple, terse, vigorous language the thoughts of Rāmdās about human life and its destiny, and about the nature of man, the universe and its creation by God. In fact, it gives in brief outline the philosophy of retirement and the way to attain true salvation by simple devotion to God, beginning with the service of a spiritual preceptor. It gives, in the allegory of a person, the life of a typical householder, from his youth to his old age. It shows how he begins his youthful life in sexual pleasure, but soon loses all his wealth, then his wife; owing to the pressure of his relatives and friends he marries a second time and the young wife quarrels with him. His house is looted by a Mohammedan and his wife is kidnapped. Thus he ends in misery. Such a picture of the dark and painful side of human life is depicted with a view to make a person disgusted with family life and earnestly to appeal to him to seek salvation by retirement from such a miserable existence. In short, this part of the Dāsbodh is similar to the writings of other saints and poets and shows Rāmdās to be a follower of the same pessimistic school of thought to which all other saints of Mahārāṣṭra belonged.

DOCTRINE OF WORLDLINESS

The second part of Dāsbodh appears to have been composed piece-meal. There is no continuous line of thought and there is much repetition. The same pessimistic view of life is depicted as in the first part. But another strain of thought is to be met with here and there. In this new vein of thought Rāmdās becomes a teacher of the optimistic view of life. He now maintains the high dignity of human life. He exhorts people to do their allotted work and duty with zeal and earnestness. He tells men to have ambition and to become famous by doing great

things. He now speaks openly of the tyranny of the rulers and asks people to take to political and military life and make a name for themselves. In this part he refers to the country and the patriotic duty of serving it. He now praises the life of the householder and exhorts men to serve their neighbours and to help the needy and the poor. It is this part of Rāmdās' teaching that appeals to modern educated men with western ideas. And some of the enthusiasts of Marathi literature have cried up these teachings of Rāmdās and they have tried to show that Rāmdās was a great statesman and inspirer of the youth of Mahārāṣṭra. As a further evidence of this, these enthusiasts point out that Rāmdās established maṭhs throughout the length and breadth of Mahārāṣṭra and even in the southern Maratha country as far as the river Kāverī. In each village there was to be a temple of Māruti and a gymnasium for physical and military training. Further, Rāmdās formed a secret order of bachelors and these bachelors took vows to do political and social work for the uplift of the country. All this may be true but it does not prove what the enthusiasts try to prove thereby. At most, the above facts show that Rāmdās was a more practical man than the other poet-saints. He had come to see the futility of the usual advice of the saints during the course of his long travels. So he made a change in his former teaching. He gave advice to people which was more practical that they should lead a life of usefulness by serving the society and the family. He further taught that self-improvement was equally a means of true salvation of the soul. For promulgating these new doctrines Rāmdās established his maṭhs and formed his bachelors' order so as to have an unfailing supply of public teachers to preach morality and patriotism. Rāmdās saw that the Vārkarī Panth did not appeal to the higher classes of Mahārāṣṭra. In order to attract them he established local centres of worship by way of the new temples of Rāma and Hanumān and by providing gymnasia for physical training—a feature which especially attracted the younger minds to his sect.

RĀMDĀS AS THE GURU OF ŚIVĀJĪ

Now let me refer to another point of controversy before we take leave of Rāmdās. This point is about the true relationship between Śivājī and Rāmdās. That Śivājī became a disciple of Rāmdās and accepted him as his spiritual guru is an undoubted fact. This is proved by gifts of a permanent nature made to Rāmdās and his maṭh and by the gift of the Paralī fort near Satara for the residence of Rāmdās. The real question is, when did this take place? Those who want to establish that Rāmdās was a political as well as a spiritual guru of Śivājī try to prove that the date of their meeting was about the year 1647 A. D. while the actual date proved by documentary evidence is 1672 A. D. The date of the meeting is obviously put back purposely by the followers of Rāmdās in order to enhance the influence and prestige of Rāmdās. To me the true relationship between Śivājī and Rāmdās appears to be very well illustrated by the confluence of the two rivers the Ganges and the Yamunā. Both these rivers take their rise from the sacred Himalaya mountain; both of them run for a considerable part of their course parallel to each other, fertilising and enriching the country on their banks; their confluence takes place at Allahabad and then being united they take one name, the Ganges, and this united river joins the Bay of Bengal. So both Śivājī and Rāmdās were born in Mahārāṣṭra, both of them did their allotted work and benefitted the people of Mahārāṣṭra—one by freeing them from bondage and tyranny and the other by teaching them their duty to serve the society. They met and became related as disciple and spiritual guru and after doing good to their country and its people in their respective spheres left this worldly theatre. So both of these great men of Mahārāṣṭra are to be regarded as its makers.

As is natural with an inspiring teacher like Rāmdās he gathered about him and in his maṭhs a large number of disciples among whom there were a few ladies also. All of them

revered Rāmdās and regarded him as an avatār of Māruti. It is to this blind belief that many of the miracles attributed to Rāmdās are to be traced. It is said that Rāmdās assumed the form of Māruti now and then, that he could fly through the air for miles and miles, that he revived the life of a dead child and that he once fed the whole army of Śivājī by giving them a feast when apparently there was nothing in his hut. In this age of science and enlightenment no one can believe in such miracles. But they are uniformly attributed to many of the great saints of Mahārāṣṭra. Many disciples of Rāmdās have described these miracles wrought by him in their verse compositions in which biographical details of the life of Rāmdās are given.

LITERATURE UNDER MARĀTHĀ RULE

Rāmdās died towards the close of the 17th century. The 18th century marked the rapid expansion of the Marāthā empire and towards the close of that century the empire showed signs of decline and fall. There was no need for religious propaganda. For the Mohammedan Empire having crumbled to dust, the domineering and aggressive attitude of the Mohammedan religion and its followers waned. The Hindus could hold their own in the possible struggle between the two religions. In fact, both learnt by bitter experience to live and let live. This change in the political conditions of India and of Mahārāṣṭra is reflected in the Marathi literature of the 18th century. Like the improvement of political condition this century also saw the highest development of Marathi literature and towards its close signs of decline began to manifest themselves. But during the rising tide a host of Marathi writers came forward. They now formed a class by themselves. They were not dominated by religious zeal nor were they themselves saints or spiritual guides. The need for such men having disappeared no supply was forthcoming. But according to the growing and improving taste of the people pure poets arose to give disinterested delight to their readers by secular poems and

versified stories from the two epics. They found also new material for their poems in the exploits of the heroes and warriors of the previous generation and of their own time, a subject that inspired them.

VĀMAN PANDIT

A foretaste of this 18th century poetry is given by the learned Vāman Pandit although he is a younger contemporary of Rāmdās. He was born at Bijapur about the year 1615 A.D. He was a precocious boy and learnt both Sanskrit and Persian when he was quite young. But he had to leave Bijapur for good, for fear of being forcibly converted to Mohammedanism. He went to Benares, visiting places of pilgrimage on his way. At Benares he devoted himself exclusively to the study of Sanskrit and in a few years became proficient in the main Sanskrit sciences. He now despised his own mothertongue, Marathi, and was proud of his Sanskrit learning. So he went from place to place, defeating the local Śāstris and Pandits in debate and winning laurels everywhere. After completing his northern tour Vāman Pandit turned to Mahārāṣṭra and there met Rāmdās. The latter severely expostulated with him for despising his mothertongue and exhorted him to apply his genius and learning to the service of Marathi literature. This was a turning point in the life of the great Pandit. He now seriously applied his mind to the study of old Marathi poets and naturally received inspiration from them. Thus he became proficient in Marathi as he already was in Sanskrit. The first use that Vāman Pandit made of his double proficiency was to translate the philosophical Sanskrit works into Marathi. First and foremost he translated the Bhagavadgītā verse by verse into fine and flowing Marathi and called it 'Samaślokī Gītā'. This is a literal translation of the original work. But Vāman Pandit was not satisfied with the translator's roll. He wanted to emulate Dnyāneśvar, the father of old Marathi literature. Hence he began an extended exposition

of the teachings of the Bhagavadgītā and soon completed that great work. He called it the 'Yathārth Dīpikā' (true commentary) as opposed to the 'Bhāvārth Dīpikā' (suggestive commentary) which was the alternative title of the Dnyāneśvarī. This is no doubt a great work of Vāman Pandit. His great learning, his mastery of the Marathi language, his power of establishing his view after refuting opposed views, and lastly his persuasiveness in bringing home to his readers the obscure and difficult points in the teachings of the Bhagavad-gītā are manifest on every page of his great commentary. Vāman Pandit wrote another philosophical work named 'Nigamasāra'. This gives the substance of the Vedas in fine clear Marathi. He also wrote many small philosophical pieces. Having thus given to the Marathi — speaking public the benefit of his Sanskrit learning, Vāman Pandit devoted all his energy to writing secular narrative poetry so as to give disinterested delight to young and old. For the young people he selected beautiful incidents in the very interesting life of Śrī Kṛṣṇa. In these poems Vāman Pandit seems to have pandered to the vulgar taste of the common people. Some pieces in this class of poetry are certainly vulgar and obscene. But they are few and far between in the whole volume of his writing. Finally he adapted into fine and flowing Marathi verse the most popular Sanskrit poems, Bhartṛhari's Śatakas (three poems consisting of 100 verses each) and the famous 'Gaṅgālaharī' (Waves of the Ganges) of Jagannāth. Vāman Pandit's adaptations of these famous Sanskrit poems are so well done that no one reading the lucid verses of Vāman Pandit can ever detect that these poems are adaptations. They read like original poems of the author.

Vāman Pandit combined in himself erudite learning and poetic talent — a rare combination indeed. He died a fairly old man about the year 1678 A. D.

RAGHUNĀTH PANDIT

Raghunāth Pandit is another Marathi poet in whom the same learning and poetic talent a rare combination

is met with. The output of his genius is one short but beautiful poem with two others doubtfully attributed to him. Very little is known about Raghunāth Pandit. Till recently there was a great dispute among Marathi scholars about his name, profession, date and place of birth. But some light is now thrown on these points by recent researches carried on in connection with the editing of the great poem Nala-Damayantī Svayaṃvar. It is now nearly settled that the real author of Nala-Damayantī Svayaṃvar was born at Tanjore in Karnātak where Śahājī, the father of Śivājī, carved out a Jahāgīr for himself and his eldest son Vyāṅkojī. When Śivājī founded his new Kingdom and formed his cabinet of eight ministers, Raghunāth Pandit who was occupying an important office at Tanjore was brought from there and made one of the ministers with the title Panditrāv. He was entrusted with the management of the religious endowments of the State. Thus Raghunāth Pandit's career seems to cover a long period and is coeval with that of Śahājī and Śivājī. He is said to have survived Śivājī and then returned to Tanjore. As stated above the only great work which undoubtedly belongs to Raghunāth Pandit is Nala-Damayantī Svayaṃvar. Two more works i.e. Rāmdāsvarṇan and Gajendramokṣa are attributed to him. But they are much inferior to the famous poem which is undoubtedly his masterpiece. It is a short poem of about 269 verses in varied metres. But this poem is a real gem in Marathi literature and will ever remain the favourite of the Marathi reading public. The story of Nala is taken from Mahābhārat. It is in itself a romantic love story and it is very beautifully rendered into verse by the poet.

ŚRĪDHAR

The next poet to be noticed is unlike the two learned Pandits Vāman and Raghunāth. This poet's work is similar to that of Mukteśvar and to the secular narrative poetry of Eknāth. His name is Śrīdhār. He was born in the year 1678 at the village of Nāzrā near Pandharpur. His

father was a Brahmin and Svāmi. So Śrīdhara too followed the example of his father and became a Sannyāsi at the age of 14 and made Pandharpur his home, leaving it at times to go out on holy pilgrimage from place to place. His early efforts at writing poetry were confined to smaller pieces like Śivalilāmṛta, Jaiminī Aśvamedha, Brahmottarakhaṇḍ and Pāṇḍuraṅga Māhātmya. These are fairly good poems, simple in style. But his fame and popularity are due to his three great poems Pāṇḍava-Pratāp, Harivijaya and Rāmavijaya. These are in fact Śrīdhara's poetical adaptations of the three great Sanskrit works Bhārat, Bhāgavat and Rāmāyaṇa. Though Śrīdhara's poems are adaptations they read almost like original poems. Simplicity, sweetness of diction, lucid flow of narration and the nobleness of the themes have earned for these works such a height of popularity as is unequalled by the writings of any other poet. His thrilling descriptions and suggestive similes add charm to his poems. Like Dnyāneśvara, Eknāth and Rāmdās, Śrīdhara was an advocate of Marathi language and literature. He courageously told his audience that the Prākṛt language was in no way inferior to Sanskrit and that the former was as capable of expressing all kinds of thoughts and ideas as the latter. Finally his object in writing in Marathi was to educate the masses and especially women. This object of Śrīdhara has been completely fulfilled. All his poems are constantly read and recited by the public. They have served as sources of entertainment and instruction to the women folk of Mahārāṣṭra. Ever since their publication these three great poems of Śrīdhara have remained the most popular poems among the Marathi-speaking people, affording delight and noble instruction to young and old, men and women alike. Śrīdhara died at the age of 50 in the year 1728 at Paithan.

MADHVAMUNĪ

To the same class belongs a number of minor poets some of whom became better known than others. But it is

necessary to consider them here as their works show how Marathi poetry was becoming varied both in style and subject matter and how it dealt with secular and original subjects and stories. Madhvamunī is the first poet of this series. But his name is not much known nor are his poems familiar to the people. But he was the preceptor of the more famous poet Amṛtrāy and as such deserves some notice. Madhvamunī lived at Paṭhan and at Aurangābād. His birth date is not known but he died about the year 1753. He wrote a poem named 'Dhanēśvar' (Lord of Money). This is quite a secular story of a stingy man. It is written in *Ovi* metre. Another poem of his has been recently discovered but a part of the manuscript is not recovered as yet. But even the available part gives a good idea of the poem. It seems to be again an original story. It is named, 'Kathā Cov rāyācī' (story of King Cov). Pralhād Caritra, a fine short poem, is also attributed to him but whether it is really his or belongs to one of his disciples cannot be now ascertained.

AMṚTRĀY

Amṛtrāy is a farfamed poet. As stated already he was the disciple of Madhvamunī. Amṛtrāy was born in the year 1698. Though he was born and brought up in a village near Buldhānā in Berar Province, he lived at Aurangābād and did his poetic work there and died in 1753. Amṛtrāy is famous for introducing a new metre in Marathi named *Katāv*. This is a forcible rapidly running metre, full of rhymes, very effective in didactic and narrative poems. When a poem composed in this metre is recited the audience is simply enraptured while the singer goes on repeating Katāv after Katāv with well-measured modulation of tone. Amṛtrāy wrote most of his poems like the *Durvāsyātrā*, *Draupadivastraharaṇ* and *Dhruvacaritra* in this favourite metre of his. He wrote in other metres also and some of his miscellaneous songs and padas are very popular.

SOHIROBĀ

Sohirobā, much less known than Amṛtrāy, was more a saint than a poet and in fact may be said to belong to the earlier generation of saints. Sohirobā was a Gauḍ Sārasvat Brahmin. He was born in 1714 at Bāndā in Sāvantvāḍī State on the western coast of the Bombay Presidency. Sohirobā's ancestors were hereditary accountants (Kūḷkarnīs) and so in his early life he served the Sāvantvāḍī State in that capacity. Being tired of this worldly life he entered the order of a Sannyāsī at the age of 35. He practised yoga and became a great Vedāntin. He understood and realised the principles of the Vedānt. He then went on a tour of holy places and visited the saints of the time. While travelling through the territory of Mahādājī Śinde in the course of his tour, Sohirobā was able to meet the great warrior Mahādājī through the influence of Jivabā Dādā Bakṣī who was a Gauḍ Sārasvat Brahmin and held a high position in the service of Mahādājī. But this meeting proved an unhappy one. For, when Mahādājī who was fond of poetry was shown Sohirobā's poems, he did not seem to like them. But the large-hearted Sohirobā simply pitied Mahādājī.

This incident shows how Sohirobā was a real saint indifferent to worldly gain or position. Sohirobā died in the year 1789. The above rather detailed account of Sohirobā shows how all his poetical work was the outcome of his religious and Vedāntic zeal. All his so-called poems have very unfamiliar names like Akṣayabodha, Mahādānu-bhāveśvarī and Advayānanda. That is why Sohirobā's name does not figure among the poets and his works are very little known. But among the learned they are valued.

MAHĪPATI

Mahipati was as popular as Śrīdhar and Amṛtrāy. He was born in the year 1715 at Tārābād a place about 40 miles from Ahmednagar. He belonged to the hereditary Deśastha Kūḷkarnī family. Accordingly in his

early life he did that work under the Mohammedan king of Ahmednagar. Once he was so ill-treated by a mere servant of the king that he took a vow not to serve anybody thenceforward. He became a regular pilgrim and visited Pandharpur every year. There was a terrible famine once. Mahīpati was so generous that he distributed all his grain to the poor and the starving. But, as a result, he became penniless and begged for his maintenance. He devoted all his time and energy to writing poetry. But his poetry is unique in the history of Marathi literature. It is not poetry so much as a biographical account of saints and poets. In fact, Mahīpati, though retired from life, maintained his interest in life and especially in the lives of the saints of his time and of previous generations. He made use of his pilgrimages in collecting detailed information about poets and saints. Then he made use of the material in writing his unique biographical works in verse. Mahīpati wrote in all four biographical poems or rather versified biographies. He gave very significant names to his works. They are Bhaktavijay (triumphs of devotees), Bhaktalīlāmṛt (wonderful doings of the devotees), Santavijay (exploits of saints) and Santalīlāmṛt (wonderful doings of the saints). In these four biographical works Mahīpati has left a very precious heritage to the posterity of Mahārāṣṭra. A great deal of what we now know of the poets and saints of Mahārāṣṭra is due to these valuable works. The works show how a sense of reality and importance of having historical accounts in literature was growing in the minds of the people of Mahārāṣṭra. This growing sense led to an entirely new class of fine literature in prose which began to make its appearance about this time and to which literature a reference will be made a little later in this brief and rapid survey of old Marathi literature. To return to Mahīpati's works. His Santalīlāmṛt was finished in the year 1757. It contains the lives of about 40 poets and saints. He wrote the Bhaktalīlāmṛt in 1762. It contains the lives of about 60 poets and saints. Besides these

biographical works Mahīpati composed short hymns on the various religious holidays of the Hindus i. e. Haritālikāvrat, Ṛṣipañcamīvrat, Anantavrat, Tulasimāhātmya, etc. All these are commonly read by devout Hindu ladies on the respective holidays. Among his other works the following are worth mentioning: Kathāsārāmṛta, Kṛṣṇalīlāmṛta and Sanimāhātmya.

Mahīpati's writings are all in *ovī* metre. His style is entirely plain and simple. Mahīpati often uses fine similes to illustrate his point.

Mahīpati was a versatile and voluminous writer. Thus he was the precursor of the age of Moropant to which we must now refer. He died in 1790 at the ripe age of 75.

MOROPANT

Now we come to the most versatile and voluminous writer among the poets of Mahārāṣṭra. His name is Moropant, or as he liked to call himself in his famous devotional poem, Mayūr (a peacock). Moropant is regarded as the greatest poet of Mahārāṣṭra by the learned men i. e. the Purāṇiks and Kīrtankārs of the past and the present generation. But this view is not shared by men imbued with western ideas of literary criticism. They regard Moropant as a mere versifier with a facile pen and with a predilection for high-flown language full of figures of speech. They compare him with the English poet Pope who was highly thought of in his day but who has been regarded a mere versifier like Moropant by modern English critics. This led to a heated controversy about the position of Moropant among Marathi critics one school giving him the highest position, while the opposed school, giving him only a second rate or third rate position. As is usually the case in such controversies the truth lies between the extreme views. Looking to the vast volume of his poetry which contains many

a fine passage scattered throughout his poems one cannot subscribe to the view that Moropant was a mere versifier and only a second or third grade poet. But it is equally true that Moropant did not reach the highest watermark of Marathi poetry. He undoubtedly had poetic talent which is unmistakable throughout his poetical work, but it is equally true that he was fond of the Marathi *Āryā* metre and in his composition he overdid that metre which makes his poems a monotonous reading. Further, he was fond of acrostics and similar curiosities of versification. He actually wrote 108 *Rāmāyaṇas* in which all his feats of literary acrobatic art to be seen. But this predilection for superficial and meretricious beauties of versification detracted from the worth of his poems. Still there is no doubt that Moropant occupies a very high position among Marathi poets and he deservedly comes in to the category of the great poets of *Mahārāṣṭra*. At any rate no poet of equal merit arose after his time and since his death a decline in Marathi poetry made its appearance.

LIFE OF MOROPANT

With this preliminary discussion let me now refer to his life and character. Moropant came from a Brahmin family living at *Panhālā* near *Kolhāpur* in the southern Maratha country. He was born in 1729. His early life was spent at *Panhālā* where he learnt at the feet of the *Pādhye* Brothers, famous for their Sanskrit learning. Moropant, being a precocious boy, acquired proficiency in Sanskrit early and began to give such excellent discourses, both religious and secular, on topics derived from the *Rāmāyaṇa* and the *Mahābhārat* that his fame reached the ears of the great *Jahāgirdār* and landlord of *Bārāmatī* named *Bābājī Nāik*. The *Nāik* was pleased to hear the fine *purāṇ* of Moropant and he immediately took him under his service with an honorarium of Rs. 500 per year. Moropant went to *Bārāmatī* and spent all his life there except for two years when he went to *Kāśī* and other holy places in

upper India and made occasional short pilgrimages to holy places near about his place of residence. At Bārāmātī Moropant had only to give a daily discourse or purāṇ and so he was free to devote the rest of his time to prosecute his studies in Sanskrit as well as in Marathi literature.

EARLY POEMS

Moropant began to compose poems at the age of 25 and he carried on his literary activity for full fifty years till his death. His first poetical piece was written in praise of Śaṅkar – his family God. But later on when a Brahmin presented to Moropant an image of Rāma he regarded it as a gift of God and thenceforward he worshipped Rāma till his death. After this Moropant wrote in rapid succession short but sweet poetical pieces especially for the entertainment and instruction of young people and in particular of girls. Striking stories were selected from the Rāmāyaṇa and the Mahābhārat.

After these light poems Moropant took up the more serious work of his life and almost every year brought out at least one great poem. The first was an adaptation from the 10th chapter of the Bhāgvat in which the early life of Śrī Kṛṣṇa was finely depicted, though its style was high-flown. This work is named 'Kṛṣṇavijay' (exploits of Kṛṣṇa). Subsequently he completed the whole of the Bhāgvat and called it 'Mantra-Bhāgvat' because he skilfully wove into his verses the great and famous mantra (religions formula) 'Namo Bhagavate Vāsudevāya' (Salutation to God Vāsudev). In this adaptation Moropant omitted the more abstruse and metaphysical parts of the original and dilated upon the narrative and anecdotal parts. Thus he tried to make his poem intelligible and interesting to the general public. Next, Moropant wrote at the desire and suggestion of his patron, the great poem 'Harivaṁśa'. This is a Marathi version of the Sanskrit poem of the same name. In this great work Moropant has narrated not only the early and later life of Kṛṣṇa and

his famous family but also the history of the Yādav dynasty to which he belonged. This work of Moropant is deservedly regarded as a fine fruit of his genius. Moropant had now attained the age of fifty. Still his powers were working with full vigour.

THE FIRST MARATHI EPIC

While Moropant brought out year after year his small and great poems in a continuous succession, he was all the while engaged in writing his master-piece, the version of the great Sanskrit epic Mahābhārat. He took full ten years to complete this master-piece. It was finally published when he was 53 years of age. This is really the first epic poem in Marathi literature. It is written in the *Āryā* metre. Moropant is seen at his best in this great work. His versatility, his varied knowledge, his mastery over the Marathi language, his power of vivid description, his capacity to rouse the several sentiments of his readers by narration of stirring scenes in stories and his dramatic skill in introducing striking dialogues in the stories told—all these characteristics of a great poet are visible everywhere in this great epic of the Marathi language.

Moropant must have felt that his life's work was really over. Still he went on writing and he did not leave his work till his death.

After finishing this great poem Moropant amused himself by writing again lighter poetic pieces in the form of the several Rāmāyaṇas referred to already. Of course these hundreds of short poems show how facile his pen was and how he wielded it for his own amusement as well as for that of the Marathi-knowing public.

But the crowning pieces of Moropant's poetry have still to be noticed. They are really very short pieces. Amidst his vast and varied poetical work they are like a drop in the ocean. But they are original and unique. They

came out of the depths of his heart. They are the highest water-mark of his genius. They prove without doubt that Moropant was a great poet with poetic genius. Both the pieces are devotional lyrics. One is called 'Saṁsāyaratna-mālā' (A Garland of gems of Doubt) and the other Kekāvali (Cries of a Peacock).

These poems are the gems of Marathi literature and they will ever remain so. Moropant died in the year 1794 A. D., after having done his life's work and after having attained everlasting fame as a great Marathi poet.

It is a curious coincidence that the literary career of Moropant was coeval with the most critical period of Marāṭhā History. Moropant was born during the reign of Śāhū and Bājirāv I and died just about the close of the rule of Savāi Mādhavrāv. This period of about 65 years marked the rapid expansion of the Marāṭhā Empire, the sudden and unexpected check that it received in the battle of Pānīpat and lastly the rapid recovery of that Empire. Thus Moropant was fortunate enough to live in the hey-day of Marāṭhā supremacy. Soon after the death of Moropant signs of the decline and the fall of that Empire began to manifest themselves. Similar has been the fate of Marathi literature. Moropant's career marked the hey-day of Marathi poetry. But after his death a rapid decline of that literature began to manifest itself.

IMITATORS OF MOROPANT

The extreme popularity of Moropant led to the rise of a host of imitators who followed his style and his forms of poetry. The history of the rise and the fall of the Marāṭhā Empire too led to two new forms of literature referred to later on.

The whole period from 1794 A. D., the date of the death of Moropant, to the year 1818 A. D., the year of the commencement of the rule of the British East India Company

over Mahārāṣṭra, may be regarded as the closing period of the old Marathi literature and the beginning of the modern Marathi literature.

As already referred to there were hosts of imitators and servile versifiers who followed the example of Moropant and who were anxious to get fame and popularity similar to that of Moropant. These imitators and versifiers produced a great amount of literature but they could never attain real excellence. They could never catch the real spirit of Moropant's poetry. They mistook the superficial decorations of his poems as real beauty and thereby spoiled their writings. In fact, these imitators mark the decline of Marathi literature, though the running stream did not altogether stop. In fact it continued for some time after the modern literature had made its appearance under the influence of western culture brought into Mahārāṣṭra by the all-pervading rule of the British East India Company over India and especially over Mahārāṣṭra.

Let us then take a brief and rapid survey of this declining period of old literature as the concluding part of this long chapter which has made a survey of the old Marathi literature.

There is no doubt that even when the decline of Marathi literature was setting in and the stream was getting muddy, there were some writers who showed real poetic power. Unfortunately they had to prostitute their genius to satisfy the unhealthy and increasingly vicious taste of the public.

RĀM JOŚĪ

The two exceptional writers of this period are Rām Jośī and Anant Phandī. Rām Jośī was born in Sholapur in the year 1762 A. D. In his younger days he was a mischievous boy. Moreover, he sought bad and vulgar company among the low class boys of the town and became enamour-

ed of tamāsās. These tamāsās were something like operas in which, however, obscene and vulgar songs were recited by a boy dressed as a woman. The dancing and the dialogues were provided as the accompaniment. Young Rām took part in these tamāsās and composed verses in the favourite metre of the people. Rām Jośi's elder brother who was a renowned Kirtankār and purāṇik scolded him severely. Rām Jośi left the house in anger and determined to show his brother that he too could perform kirtans and explain Purāṇas like himself. So he went to Pandharpur and there learnt Sanskrit, studied the Purāṇas and other Sanskrit and Marathi classical works. In a few years he came back to Sholapur and surprised his brother by performing Kirtans and Purāṇas in a charming manner. Having left the house in anger Rām returned home and showed what he was capable of. However, his predilection for tamāsās and his association with low people continued as before. But fortunately for Rām Jośi he met Moropant by chance. Moropant earnestly advised him to leave off his low degrading occupation and take to delivering Kirtans to the public. Rām Jośi was impressed by the personality of Moropant. He had now passed his youth and was therefore disposed to hear the good advice of a great man. From that time he began to deliver Kirtans enrapturing his audience by singing moral songs and pieces of his own composition as well as repeating the Āryās of Moropant. Just as the credit of revising Dnyāneśvar's work and spreading it in that form far and wide belongs to Eknāth, so the credit of popularising the Āryās of Moropant and of taking them into the nooks and corners of Mahārāṣṭra belongs to Rām Jośi. Rām Jośi showed by his genius that the *Lāvṇī* metre which was associated with vulgarity and low taste could be used for better purposes i. e. the entertainment and instruction of the public. He tried to improve the tone of the society about him by weaning them from the tamāsās. His efforts were destined to bear good fruit. For when he died in the year 1812 A. D.

the days of the Peśvāi rule and its vulgar taste were numbered and better days were in store for the people of Mahārāṣṭra. It is to the credit of Mahārāṣṭra that Rām Joṣī tried his best to keep the purity and beauty of Marathi poetry amidst the vulgarising compositions of lower class poets that arose during the reign of Bājirāv II according to the well known saying, 'As the Ruler, so the subjects'.

ANANT PHANDĪ

The second poet of lesser calibre than Rām Joṣī was Anant Phandī. He came from Sangamner in Ahmednagar district. He was born in the year 1744 A.D. He was a Yajurvedī Brahmin. His family were bankers by profession. But Anant Phandī did not take kindly to his hereditary profession. Like his contemporary Rām Joṣī, Anant was a mischievous boy in early life. He took to low company and soon joined the then popular occupation of performing tamāsās. But he showed excellence in that art and became famous in that line. He had such an attractive delivery and such a wonderful power of composing appropriate Povādās, Lāvnīs and especially songs in a new metre called Phatakā (whip) in which he excelled that the whole audience remained spell-bound throughout the opera. Of course these verses were calculated to please the low and vulgar taste of his vast audience. But his fascinating style once, not only saved his life and property but brought him a reward from unexpected quarters. Anant Phandī while returning from Mālṡā to Sangamner was surrounded by Bhils who wanted to loot him. But using his presence of mind and conscious of the power of his lyre and his verse he composed extempore verses on the chief of the Bhils and sang them so finely that the chief and his followers were enraptured by them. So they not only returned his property which they had forcibly taken from him but gave him a gift in addition!

Such is the power of music! But like Rām Joṣī, Anant Phandī was destined to be weaned from his low occupation and apply his talent for the higher entertainment and instruction of the public. This was done by the famous Ahilyābāī, the Raṇī of Indore. She once happened to meet and hear Anant Phandī. Being herself a pious lady she exhorted Anant Phandī to give up his low occupation and apply the God-given talent of composition to the good of the people. Anant Phandī was won over by her sweet words and thenceforward began to perform Kīrtans in which he tried to impress upon men's minds the true spirit of devotion to God and the need of improving their character by leading a good life. Anant Phandī composed poems in the varied Marathi metres and used various subjects for his compositions. He also composed Kaṭāvs and Phaṭkās on contemporary events and incidents. He survived to witness the sad end of the rule of Bājirāv II but he also saw with satisfaction that the people wished to have a change of Government in Mahārāṣṭra. Anant Phandī died in the year 1821 A. D. at the age of 77.

PATRIOTIC NARRATIVE POETRY

Now we come to the historical section of the old Marathi literature, a unique thing in the Marathi language. This consists of two parts, one being in the usual metrical style and the other in the new prose style. The first section is known under the names of Povādās, historical Kaṭāvs and Lāvṇīs, metres introduced by the poets of the declining period of old Marathi literature. The other section consists of well-known Bakhars (chronicles) and public and private correspondence. Both these types of literature could only arise after the establishment of the Marāṭhā Empire which inspired the bards and poets called by the special name of Sāhirs to write and compose patriotic poems celebrating the stirring events and exploits which came about during the century of the rise and the fall of the Marāṭhā Empire. It is

to the lasting credit of these Śāhirs that they did not merely praise the exploits of old and contemporary heroes with exaggeration but were faithful in the narration of events, and just as they described in a happy mood and manner the success of their warriors they told in mournful numbers the misfortunes and failures of their heroes. These latter incidents led them to compose tragic songs which excited the sympathy of the audience for the heroes of the past.

Of course the Povādās and Lāvṇis composed by the Śāhirs were written as poetry and had, therefore, all the characteristics of poetry. In fact, they were all narrative poems in which fact and fiction were artistically mingled so as to entertain and rouse the public. They constitute, therefore, a unique but fine type of poetry in Marathi language.

HISTORICAL LITERATURE

There were many famous names among these Śāhirs. Many of them rivalled the popularity of the older poets. Their name is legion and it is not possible to refer to any of them individually. A reference to some of them will be found in one of the later chapters of this history. Similar is the case with the Bakhars. They began to be written after the foundation of the Marāṭhā Kingdom by Śivāji and they continued with breaks to the beginning of the modern times. The last famous Bakharkār Malhār Rāmrao Citnis who wrote more than one Bakhar lived about the year 1810 A. D. These Bakhars were all written for giving useful information about the history of the country to later generations. They were written in prose and there was no attempt at embellishment. They were mere recitals of events in simple language and they were not written with the scrupulousness with which the historical works in English literature are written. In fact, they only serve as valuable materials for future historians. But all the above Bakhars and ballads do come under literature in the wider sense of the term and thus form a part of the history of Marathi literature.

But this cannot be said of the public and private correspondence discovered in modern times. For these letters and dispatches were never intended as literature which would be read by future generations. They were written with the purpose of communicating news to the parties concerned. No thought was ever bestowed upon the language in which they were written. But now they have acquired the value of literature. For they reveal the thoughts, ideas and feelings of the people of those times. They show how the people spoke and communicated with each other. They indicate the manners and customs that obtained in the Marāṭhā society of the time. Now all these things are expected from literature. Thus though originally they served a different purpose these letters and dispatches have now acquired the character of true literature. A reference to them will be made in their appropriate place.

CHAPTER III

DIVISION OF MARATHI LITERATURE INTO PERIODS

Broadly speaking Marathi literature made its appearance about the year 1000 A. D. in the heart of Mahārāṣṭra though the spoken language must have preceded it by one or two centuries. This tiny little stream of Marathi literature broadened, in time, into a mighty river in which the character and sentiments, ideas and ideals of the Marathi-speaking people were reflected. This implies that Marathi literature has a long history of about ten centuries similar to that of English literature. In this long history there was never any break, though, with lapse of time and under varying conditions, the original character and spirit gradually changed, and in place of the old types, new types of literature made their appearance. In order to understand properly and to describe in detail these changes it is necessary to divide the history into different ages and periods.

For the purposes of exposition it would be convenient to divide the history of Marathi literature into two broad ages, and then into periods, for detailed exposition.

The first age extends from the year 1000 A. D. to the year 1800 A. D. and may be called by the generic name 'the old or ancient age'. An age of 800 years appears too long, so it will have to be divided into periods. The second age extends from the year 1800 A. D. to the year 1938 A. D. Comparatively this is a short age of only 138 years and it may be styled 'the modern age'. But this apparently short age is in no way inferior either in quantity or quality of literary production to the old or ancient age, which is apparently, of very long duration.

CHARACTERISTICS OF OLD MARATHI POETRY

Let us now proceed to find out the distinguishing features of the old or ancient age and the modern age.

To begin with all old poets (old literature was almost all poetical) composed their poems and miscellaneous pieces in the metrical form which restricts the poet's choice of words and rhythm. But even in the field of poetry they knew only two forms of poetry, the devotional—a form peculiar to Marathi literature—and the narrative. They were altogether ignorant of the more interesting forms of literature like the drama, the novel, the short story and the essay—forms to be found in all developed literatures. Secondly, the old poets had a very low opinion of human life. They looked only to its dark side, scarcely recognising that God, by his grace, gave to mankind noble feelings and sentiments by means of which they could make their life joyous as well as useful. In short, the old poets took a very pessimistic view of life and in their poetry they taught people to retire from life or at least to curb their passions and sentiments. Thus all their poetry became gloomy and uninteresting. Thirdly, the old poets had absolutely no sense of humour in them and hence they deprecated laughter. Their poetry is always grave and serious. It is on account of the absence of playful disposition that old Marathi poets could not develop many interesting forms of literature like satire, parody, ironical and humorous poetry. Lastly, the old poets altogether neglected to make use of their inner and outer experience, i. e., experience of the mental and of the natural phenomena. Thereby they lost a great source of poetry. For it is a well-known fact that individuals differ in their temperaments and tastes. Each man's experience is often different from that of another. This variety in human experience leads naturally to varied types of poetry. For each poet gives expression to what he sees, feels and thinks. It is due to this neglect of personal experience that old Marathi poetry is wanting in descriptions of natural scenery, and depicting the inner mind

of man. There is also a kind of monotony and repetition in the old poetry. For, all poets depended for their subject matter and sources of information, upon the celebrated epics, the Mahābhārat and the Rāmāyaṇa and upon other Purāṇas and philosophical and semi-religious works. As all poets depended upon the same sources, they brought out poems dealing with the same themes, each poet using his favourite metre to tell his story. That is the reason why there is so much of repetition and sameness in the old poetry. The different poems appear to be versions of the same thread-bare stories. The old poets did not make use of the ever changing and ever expanding experience of man. They remained satisfied with worn out material.

NEW LEARNING

Now modern poetry gave up all these distinguishing features which were in reality the defects of old poetry. Modern writers had the great advantage that they came to know the varied and varying store of English literature rich in all forms. The great treasure of Sanskrit literature was also open to them. The old poets studied Sanskrit but they learnt only Purāṇas and semi-religious books and neglected the lighter and more interesting literature such as dramas, novels, story-books and the epic poems. But modern writers learnt with greater zeal and pleasure these literary works. Having such fine models before them and having learnt to use their individual experience, the modern writers began to produce poetry of a new type. So, modern poetry has developed distinguishing features diametrically opposed to those of old poetry. They can be gathered from the features of old poetry through the well-known principle that opposites imply each other.

Let us now turn to the causes which tended to produce modern Marathi literature.

In the first place the enlightened people of Western Europe, the British people, conquered within a century the

whole of India and brought it under a uniform system of laws and administration. With this enlightened rule came perfect security of life and property — a thing which the country did not enjoy for very many centuries. Rapid means of communication were established and thereby the barriers of great rivers, big mountains and vast deserts were removed and the whole country became united and people of one province could freely and easily visit another province and could come into contact with its people. In fact, the face of India altogether changed since the advent of the British rule in India.

More important causes than those mentioned above came into being slowly and gradually.

CONTACT WITH THE WEST

Western education, western culture, direct contact with a progressive civilization and acquaintance with and study of English and Sanskrit literature — all these combined to produce a revolution in society. New ideas, new experiences and a better and a brighter outlook on life were produced in the minds of men.

The last but not the least of these causes was the introduction of printing in India. This happened about 1800 A. D. This new invention produced a revolution in Europe. Its introduction into India produced a similar effect. Books could be rapidly and easily printed and thousands of copies could, in no time, be distributed throughout the length and breadth of the country.

All the above-mentioned causes combined to produce a ferment in men's minds. Such a ferment necessarily found expression in literature and thus the modern period in Marathi literature began from the year 1800 A. D.

PERIODS OF OLD LITERATURE

It now remains to point out the minor periods in the two major periods considered so far.

As stated before, the age of old Marathi literature consists of about 8 centuries. It naturally gets divided into three periods.

The first period begins with Cakradhar and Dnyāneśvar, the founders of the two contemporary religious sects — Mahānubhāva and Vārkarī and ends with Eknāth. This may be called the *early* period. The second period begins again with Eknāth. For he is a joining link between the two periods. It ends with Moropant. This may be called the *middle* period. But this period shows the highest water-mark of old Marathi literature. The third period begins with the imitators of Moropant and ends with the Śāhirs, though the muddy waters of the stream of literature pass on as an under current even into the great and growing modern age which begins from 1800 A. D. This period may be called the *declining* period of the old Marathi literature.

PERIODS OF MODERN LITERATURE

The modern age though consisting of only 138 years has to be divided into several periods. For, in this age, short though it is, almost all the forms of literature in verse and prose like drama, novel, short story and essay, and like history, biography and popular science came gradually into being. Moreover the volume of literature produced year by year assumed vast proportions. For purposes of exposition, therefore, it becomes necessary to form periods of very short duration. It is very difficult to designate these periods by significant names, on account of the varied literature produced in each, though I have made an attempt to assign names. The periods with their names are as follows :—

Period	I	...	1800 to 1818 A. D.	External attempt.
„	II	...	1818 to 1836 A. D.	Indigenous attempt.
„	III	...	1836 to 1856 A. D.	Translations.
„	IV	...	1856 to 1866 A. D.	Status of Marathi in the University.

Pertod	V	... 1866 to 1876 A. D.	The Romantic novel.
„	VI	... 1876 to 1896 A. D.	Makers of classic Marathi.
„	VII	... 1896 to 1912 A. D.	Great novelists.
„	VIII	... 1912 to 1918 A. D.	Literature for a variety of tastes.
„	IX	... 1918 to 1928 A. D.	Newer forms of literature.
„	X	... 1928 to 1938 A. D.	Recent phenomenal growth.

Conclusion — Future of Marathi literature.

CHAPTER IV

1800 TO 1818 A. D.: EXTERNAL ATTEMPT

The first period of modern Marathi literature just coincides with the tragic reign of the last unfortunate Peśavā Bājirāv II. As is well-known Bājirāv had to abdicate his throne in 1818 A. D. and had to spend the rest of his life at Brahmāvarta on the banks of the Ganges. The rule of the East India Company extended over Mahārāṣṭra and with it came the influence of the modern culture and civilization of the West which within a short time changed the face of the country.

It was remarked in the previous chapters that a perceptible decline in the old Marathi literature had begun about the end of the 18th century. This decline was, of course, due to the low taste and the love of vulgarity that the people of Mahārāṣṭra developed in those days. Naturally the writers composed poems and Povādās which the people liked and appreciated. This decline set in at the end of the middle period of Marathi literature and reached its climax in the reign of Bājirāv II. He encouraged obscene and vulgar literature because of his low and vitiated taste. His example was followed by the aristocracy and the gentry and thus the whole populace became rotten in literary taste.

BEGINNING OF MODERN MARATHI

Under these conditions a new healthy literature had no chance to arise and grow. But although in the heart of Mahārāṣṭra a new literature could not make its appearance, still it is a fortunate thing that a beginning in the right direction was made in two places far distant from each other and quite away from Mahārāṣṭra. Further, it is a matter of pride that in one place i. e., Tanjore, a Marāṭhā Prince took up this matter in earnest and carried

it to a successful issue. The second attempt to develop new and healthy literature in Marathi was made at Serampore and at Calcutta by the celebrated missionary Dr. Carey. In the absence of any attempt of this kind in Mahārāṣṭra itself it is better to describe these external and outside efforts in the development of modern literature in Marathi.

THE RĀJĀ OF TANJORE

In 1787 Mahārājā Tulājīrāv of Tanjore adopted as his son a Prince from the Bhosale family and named him Sarphojī Mahārāj. This young prince was given in charge of a missionary, Mr. Schwartz, for education. Sarphojī Mahārāj learnt English from Schwartz and it was through his influence that the young prince became fond of English literature and science. He came to the throne of Tanjore, after a good deal of difficulty about the validity of his adoption, in the year 1798. But Sarphojī Mahārāj was, through his innate idleness and neglect, found to be quite inefficient to administer his kingdom and he was prevailed upon to hand over the administration to the East India Company and to remain a titular Rājā in receipt of an annuity. Being free from the administrative cares and anxieties the Mahārājā devoted all his time, energy and money to establishing a fine library where he collected all manner of books in various languages and dealing with various sciences — new and old. This library is still to be seen at Tanjore. But from the point of view of modern Marathi literature the Mahārājā did a far more important thing. As stated before, he was fond of English literature and science. So he made up his mind to enrich Marathi literature by getting translations of English books done into Marathi and printing them in his capital. A book so printed was presented by a British gentleman to the British Museum and I was able to read that book while I was in England. As the first book printed in Marathi, the performance is creditable indeed ! It is a translation of about 110 stories from Æsop's

Fables. It is the literary work of the Mahārājā's Prime Minister, Sakhaṇṇā Pandit, a Brahmin whose family emigrated to Tanjore in Śahāji's times. It is a finely illustrated book. At the end of each story after the usual moral written in Marathi prose, is added a Sanskrit verse giving briefly the moral of the story. More than the external appearance of the book its matter deserves to be admired. No doubt to modern ears the language reads crude and uncouth and sometimes even absurd. But it is to be remembered that this Marathi belongs to the year 1818 and comes from a province where very few individuals knew Marathi and even those were always surrounded by people speaking and writing non-Āryan languages. Instead of describing the contents of the book, I propose to quote in the appendix volume one story from the book (See Extract No. 1). For other information about the Mahārājā and his pioneering work in modern Marathi literature I give below a note written on the front page of the book. The note refers to the year 1817 and is probably written by the donor of the book to the British Museum.

PRINTING IN MARATHI

"The present Raja of Tanjore was a pupil of the celebrated missionary Schwartz. Having acquired a taste, in his youth, for European literature and science from his master, he determined, as soon as he succeeded to the sovereignty of his country, to introduce, amongst the Brahmins and higher castes of his people, a knowledge of European manufactures and a taste for European literature and science. He, therefore, with this view, procured a printing Press from England, established it in his own palace and had a great many of the Brahmins, who held appointments near his person, instructed in printing with Marathi and Sanskrit types. He also had many of them instructed in the art of manufacturing paper and held out the greatest encouragement to all persons filling high situations in his government who should become acquainted with the

English language and should make translations of English works of merit into the Marathi and the Sanskrit languages. This book No. I is a curiosity from its being the very first work translated and printed in the Raja's palace by his own servants; it was presented by the Raja himself to Sir Alexander Johnstone when Sir Alexander paid him a visit at Tanjore in the year 1817; it is a translation of *Aesop's Fables* made from English into Marathi language by the Prime Minister of the Raja who is himself a Mahratta of high rank, and the work was printed in the Raja's palace by his own printers who are all Brahmins; the woodcuts were made, the paper was manufactured and the book itself was bound in the palace. The woodcut at the commencement of the book is a representation of Ganesh, the Hindu God of wisdom, it being the custom of the Hindus to invoke the assistance of the God of wisdom at the commencement of each of their works."

The above note speaks volumes about the zeal of the Mahārājā of Tanjore for enriching the Marathi language with new literary works. The Mahārājā died in 1824 and with him disappeared his efforts in the cause of modern Marathi literature at Tanjore.

The above note read and extracted during my stay in England led me to visit Tanjore on my return home and I saw the curator of the Library and told him about the contents of the note. He told me that the news about the printing press and its establishment in the palace was utterly unknown to men in the palace. Even after a search he could not find out a copy of the book of *Aesop's Fables*. This means that after the death of the Mahārājā the press was probably destroyed by the orthodox men who were from the first opposed to his plan and no trace of the printing press remained at Tanjore. Only one Sanskrit book printed in the Tanjore Press was shown to me. Still the Tanjore Library contains a valuable collection of books both printed

and written by hand. It is visited by European scholars as seen from the visitors' book.

The second attempt at developing Marathi literature on modern lines is still more creditable and is worth describing in greater detail. Here the pioneering work was done at Serampore and Calcutta by the celebrated missionary Dr. Carey. His life is as interesting as his work.

DR. CAREY

William Carey was born in a midland county of England in 1761. He was a shoemaker. In his younger days he once told a lie which preyed upon his mind. By way of penance he began to study the Bible and for that purpose he learnt Greek, Latin and Hebrew. He had natural eloquence and naturally attracted the attention of missionaries. About this time the Baptist Missionary Society was formed and the plan of sending some missionaries to India was taken up. William Carey volunteered to go along with two other persons. Carey came to Calcutta in 1793. For maintaining himself by his own labour he secured employment on a tea-planter's estate and practised preaching in his leisure hours. While here, he studied Sanskrit, Bengali and Marathi and formed the ambitious project of translating the Bible into all the Indian Vernaculars and first began with Bengali and Marathi. But as the East India Company was opposed to Bible propaganda among their own subjects Carey had to shift to Serampore, then a Dutch possession. He brought a Printing Press from Europe and began the publishing of books in the Indian Vernaculars. But about this time i. e., 1802 a college was started in Calcutta with the object of giving the knowledge of the Indian languages to the servants of the Company. Dr. Carey was appointed the Professor of Sanskrit, Bengali and Marathi. He retired from the college in 1831 and died in India full of honours.

Dr. Carey's unique contribution to the developments of modern Marathi literature lies in his having supplied to that

language a grammar and a dictionary, besides publishing a few books.

A MARATHI GRAMMAR AND DICTIONARY

It is a well recognised fact that without a grammar and a dictionary a language cannot become an efficient instrument of communication. For, in the absence of a dictionary and a grammar in a language, people are bound to make mistakes in the use of words and in the formation of sentences. This creates vagueness and confusion and leads to useless discussions. And controversies about trivial matters breed and grow. For there is nothing to refer to as a standard to settle points of dispute.

Such a need was not felt in the olden times. Marathi itself being the mother tongue of the people who wrote in that language, they did not much feel the need of a grammar or a dictionary. But the foreigners and especially the missionaries who came to India felt the great need of a grammar and a dictionary in learning easily and rapidly the Indian Vernaculars. Dr. Carey, when he became the Professor of Marathi, realized the need of his students and hence the first thing he did was to write a grammar of the Marathi language and to compile a dictionary of Marathi words.

Dr. Carey refers to a previous grammar of the Marathi language written by a Portuguese missionary but he could not get a copy of it and had to discover the principles and rules of Marathi grammar by his own observations and thought. This book consists of 9 sections covering in all, 152 pages. It is, of course, written in English and Marathi. In the appendix Dr. Carey has given stories and dialogues in Marathi so that his students might read them and translate them into English. I select one short story as a specimen of his Marathi literature (See Extract No. 2). It is to be remembered that this Marathi is the language spoken

and written by those very few persons who had migrated to Upper India. Dr. Carey was assisted in all his literary work in Marathi by a pandit named Vidyānāth. Dr. Carey's Marathi grammar was printed in the Mission Press, Serampore in 1805. Then he proceeded to compile a dictionary. It is a Marathi-English Dictionary of about 600 pages. Unlike the grammar which was published in the Devanāgarī script, the Dictionary was printed in the Moḍī Marathi alphabet, a very useful and rapid hand used for writing purposes. Dr. Carey had to prepare special types for these characters. He later on printed the translations of the Bible in the same Moḍī character. Dr. Carey published in all about 10 books in the Marathi language such as *Sinhāsanabattiśī*, a history of *Rājā Pratāpāditya*, and the geneology of *Raghojī Bhosale*. Of course, according to him his main work in Marathi was the translation of the several books of the Bible. This is really a huge work and indicates the zeal of the great missionary in making the tenets of the Christian religion available to the Marathi-speaking people. Of course the zeal of Dr. Carey was due to his eager desire to convert men to the Christian faith. Still what he did for the advancement of modern Marathi literature deserves admiration. An extract from the translation of the Bible is given as a specimen of missionary Marathi (See Extract No. 3).

But even more remarkable than the efforts of Dr. Carey is the wonderful work of another great missionary which must be recorded in this chapter. For it cannot find place anywhere else in this history. But it undoubtedly deserves to figure in the history of modern Marathi literature. Though chronologically that wonderful work belongs to the times of the old Marathi literature, it is really modern in spirit. For it gives expression, in flowing Marathi to ideas, experiences and ideals alien to Indian literature. In fact, it is one of the finest and most beautiful specimens of Marathi literature showing the richness, the power of lucid expression of thought, the sweetness and musical cadence of the

Marathi language. Moreover, the life and career of the great missionary is as interesting and curious as his work. For it is said that his enterprise led, though indirectly, to the formation of the East India Company and thereby to the introduction of western literature, culture and civilization in India. I refer to Father Thomas Stephens, the author of the *Khrista—Purāṇa*.

LIFE OF FATHER STEPHENS.

Thomas Stephens was born in 1549 in Wiltshire. After receiving his education at Winchester College he was converted to Catholicism. So he went to Rome and there got himself admitted to the Society of Jesus in 1575. After completing his apprenticeship he sailed for India from Lisbon in 1579. After reaching India he wrote a letter to his father, giving an account of his first impressions of India and its people and the prospect of trade with India. He was the first Englishman to come to India round the Cape of Good Hope. His letter induced the London merchants to form the East India Company. His father was a leading merchant in London. Thus he proved the unconscious forger of the link between India and England. Father Stephens, as he came to be called since his admission into the Society of Jesus, worked as a missionary of the Catholic faith on the Malabar Coast for full forty years. He learnt the Marathi language and its provincial dialect the *Koṅkaṇī*. He read and studied the classical authors like Mukundrāj, Dnyāneśvar and Nāmdev. He lived and moved among the people and so he was able to catch the spirit and the very idiom of the Marathi language. Eknāth was only one year senior to him. They seem to be contemporaries but they could never have known each other. Father Stephens was a foreigner who came to India to give the message of the Gospel to the Indian people. He learnt the Marathi language with a view to be able to preach in the language of the people. Though he did not succeed in converting people to his faith he left a fine legacy in the form of his

literary venture. Father Stephens died in 1619. During his life time the East India Company was formed, according to his desire.

THE KHRISTA-PURĀṆA.

Let me now turn to his great work. It was called by him Khrista-Purāṇa. It is a big poem composed in Marathi giving the life and teachings of Jesus Christ and the tenets and doctrines of the Roman Catholic religion. The poem is remarkable as regards its diction and its doctrines. In the preface Father Stephens in many a striking simile points out the excellence of the Marathi language, the richness of its vocabulary and its power of expression. Father Stephens was enamoured of the Marathi language. His love towards the people and their language is simply wonderful. It is not possible to give a correct idea of Father Stephen's Khrista-Purāṇa. It is undoubtedly a masterpiece of the Marathi language written by a foreign missionary. An estimate of the style and poetic power of Father Stephens can be formed from the extracts (See Extracts No. 4-5). The Purāṇa was first printed in 1616 then in 1649, again in 1654 and was reprinted in 1907. The Marsen Library at the School of Oriental studies, London, possesses a copy of this work in the Devanāgarī script.

I have given here some information about the fine poetical work of Father Stephens because of its new and modern spirit, though it did not chronologically belong to this period. This period may be concluded with some reference to the popular poetry of Bājirāv II's reign though it is low and vulgar and belonged to the declining period of old Marathi literature. The bulk of this poetry was actually produced in the first period of the history of modern Marathi literature. The best of it shows that in the old muddy stream of literature there were germs and tendencies of modern times. For in spite of the misrule of Bājirāv II the new influences were spreading throughout the land and in-

evitably changing the people's outlook on life. Among the innumerable writers, bards and Šāhirs who were pandering to the low taste of the people, Rām Jośī and Honājī Bāl were honourable exceptions and their poetry gives expression to ennobling sentiments which will appeal even to men of modern culture. Their works show what Marathi poetry was capable of under able hands (See Extracts Nos. 6 and 7).

CHAPTER V

1818 TO 1836 : INDIGENOUS ATTEMPT

The second period of the history of modern Marathi literature just covers about two decades of the 19th century. This century drops the curtain on the degenerate rule of Bājirāv II, signifying the conclusion of the ten act tragedy of the Marāthā Empire.

This second period is thus coeval with the advent of the British rule in Mahārāṣṭra under Elphinstone the able and sympathetic Governor of Bombay. Though he was instrumental in ending the rule of Bājirāv II by securing his abdication of the throne and his retirement to Brahmāvarta, far away from Mahārāṣṭra, he had great respect for the character and system of administration of the Marāthā people and especially for the Marathi language and literature. So during his regime he did his best to encourage and develop Marathi literature by state patronage and personal influence. That Elphinstone did his best to stimulate modern Marathi literature during his regime is evident from the educational policy which he actually pursued, from his advocacy, before the Board of Directors in England, for the continuance of the same policy after him, and lastly from the actual measures he adopted for the development of modern Marathi literature. For explaining his policy to the people of Mahārāṣṭra as also to the Board of Directors, Elphinstone wrote his famous Educational Dispatch in which he declared his policy and aim in the following remarkable terms :—

ELPHINSTONE'S PROPOSALS FOR THE ADVANCEMENT OF EDUCATION AMONG THE PEOPLE.

(1) "Improvement in the indigenous system of education and increase of such schools.

(2) Preparation of school books.

- (3) Encouragement to learners from lower classes.
- (4) Provision for teaching European sciences and literature of a high order.
- (5) Publication of scientific books on Ethics and Physics in the Vernaculars.
- (6) Teaching of English as *opening up the doors of western science and literature.*
- (7) Encouragement of natives to take to this education."

The above quotation shows distinctly that Elphinstone had a double object in formulating his educational policy i. e. to spread western science and literature among the people of Mahārāṣṭra not through the medium of the English language but through that of the mother tongue of the people and, secondly, to enrich and develop the Marathi literature both by translations and by original works in Marathi.

In pressing his policy upon the attention of the Board of Directors in England, Elphinstone appealed to them in the following terms towards the close of his famous dispatch.

"I can conceive no objection that can be urged to these proposals except the greatness of expenses to which I would oppose the magnitude of the object. It is difficult to imagine an undertaking in which our duty, our interest and our honour are more immediately concerned. It is now well-understood that in all countries the happiness of the poor depends, in a great measure, on the education. It is by means of it alone that they can acquire those habits of prudence and self-respect from which all other good qualities spring; and if ever there was a country where such habits are required it is this."

ELPHINSTONE'S FORESIGHT.

In such appealing terms Elphinstone begged of the Board of Directors that his liberal educational policy of

encouraging the spread of western science and literature *through the medium of the Marathi language*, among the Marāṭhā people, should be continued after him and that the funds required to carry out that policy should be set apart from the revenues of the Province. That this interest expressed in his dispatch is not superficial but that he really had at heart, the education and uplift of the Marāṭhā people over whom he had to rule, is proved by an actual incident related in his biography. Soon after Elphinstone became Governor of the Bombay Presidency, a distinguished guest came to pay a visit to him at his residence. He saw Elphinstone surrounded by books having book-marks and pencil marks in them and asked him in surprise what he was engaged in doing. Elphinstone replied, "I am preparing to return home, bag and baggage." The visitor did not understand Elphinstone's enigmatical reply and he exclaimed in a greater surprise what he meant by that. Elphinstone explained to him the exact implication of his reply. He told the stranger that he was then engaged in getting classical English books translated into the Marathi language so as to impart to the people of Mahārāṣṭra the teachings of western culture and literature. By reading them the people would be imbued with western ideas and ideals of life and would long for self-government. The British people would then be obliged to give back the government of the country to the people themselves and so they would have to return to their island home. The stranger was struck with the noble sentiments expressed by Elphinstone admired him and his administration of the Province and took leave of the enlightened ruler of the Bombay Presidency.

MEASURES FOR ENCOURAGEMENT OF MARATHI.

Having given a sufficient account of Elphinstone's enlightened policy of public education and of the development of Marathi literature let me now turn to the measures that he adopted in pursuance of his purpose and

to the actual results of these measures in the form of the Marathi literature produced during his regime.

Immediately after taking the reins of his high office Elphinstone sanctioned the establishment of a society for the promotion of the education of the poor and it was started in 1820. Adhering to the constitution first framed for the Society it worked for full six years, and conducted all education through the medium of Marathi. Secondly, a sum of Rs. 50,000 was sanctioned annually for publication of books in Marathi. Thirdly, out of the Dakṣiṇā fund which used to be spent annually in making gifts in cash to learned Brahmins in the reign of Bājirāv II, Elphinstone, according to his agreement with the last Peśvā, spent only a part in gifts as of old, but devoted most of the amount to the establishment and maintenance of a Paṭhaśālā where, along with the old Sanskrit literature, the modern sciences with English as the second language were taught. All this instruction was carried on through the medium of the Marathi language.

A DICTIONARY AND A GRAMMAR.

Besides these official measures, many a private institution was started to spread the knowledge of western culture and literature among the people. Thus came into existence societies like the Vidyottejak Sabhā (1815), the Vidyāvṛddhi Sabhā (1820), the Native school book and School Society (1822). Missionary societies also began the work of education and of the publication of books in Marathi, though their official object was proselytization. But indirectly they studied Marathi language and literature and taught them in their schools. All these measures, official and non-official, gave a wonderful stimulus to the spread of education and through it to the development of modern Marathi literature. The actual output in the form of books was meagre. But the modern Marathi language was being moulded to do the new work. During this period the two essential aids to the scientific study of Marathi

i. e. a Marathi dictionary and a Marathi grammar were supplied. The first was the joint production of Sanskrit pandits who had taken to the new learning, such as Paraśurām Tātyā Godbole and others. This great dictionary was lithographed and was published in six volumes in the year 1829. This dictionary brought for the first time clearness and preciseness in the meaning of Marathi words, indigenous or adopted from foreign languages. The second work in a different but kindred line was the publication of a Marathi grammar by Dādobā Pāṇḍuraṅg Tarkhaḍkar. It was not published in this period nor does the literary work of the author fall in this period. But as an important aid to the development of modern Marathi literature it did a service similar to the one done by the first Panditi Marathi dictionary and hence along with it the grammar is referred to here. A fuller reference to the grammar and its author will be made in its proper place.

Now to come to the actual literary output between 1818 and 1836. In this work both Indians and Englishmen co-operated and contributed to the development of modern Marathi. There are also a few anonymous writers. In these early periods we find that writers were rather unwilling to publish books under their own names, for they feared about the reception which their literary ventures would meet at the hands of the educated people. But all told the writers do not number even 20.

FIRST PROSE WRITER.

The foremost among them are two prose writers, Sadāśiv Kāśināth Chatre and Bāl Gaṅgādhara Śāstrī Jāmbhekar.

Sadāśiv Kāśināth *alias* Bāpūsāheb Chatre was born at Nagaon, District Kolaba in 1788. He came of a middle-class family of Brahmins and had the ordinary gentleman's education which consisted of the three R's and a little bit of Sanskrit. He came to Bombay in 1808 to seek his

fortune and learnt from a missionary the English language probably upto the 5th or the 6th standard; for, though the East India Company's rule had not actually begun in Bombay, shrewd people had come to see that Bājirāv's rule was doomed and that very soon the British rule would take the place of Marāṭhā rule in Mahārāṣṭra. So these people were anxious to learn the language of the would-be rulers of Mahārāṣṭra. Even his meagre knowledge of the English language and literature served Bāpūsāheb Chatre very well. As soon as Elphinstone took up the reins of Government into his hands he wanted an English-knowing Indian gentleman of a respectable family to supervise the work of Vernacular schools. Bāpūsāheb was strongly recommended by the missionary who had taught him English and so he was appointed an inspector of schools. Bāpūsāheb Chatre turned out an ideal Inspector. He not only did the actual work of inspection efficiently and with zeal but moved among the people and persuaded them to send their boys to the new schools established by the new rulers. He personally helped the brighter but poorer students. Two out of the many he helped became famous, viz. Bāl Gaṅgādhār Śāstrī Jāmbhekar and Bhāu Mahājan. Bāpūsāheb died in 1830 A. D.

Chatre has the great honour of being the first maker of modern Marathi literature. His first books were translations from the famous Sanskrit books, *Vetālpāṇcaviśī* and *Śukabahāttarī*. They were quite good and were liked by the people. But his masterpieces were translations from the *Children's Friend* and *Aesop's Fables*.

Both these books are written in simple style and read exactly like original books in the Marathi language. The following extracts will prove both the points as regards the style and the thoughts of the author (See Extracts 8 and 9).

LIFE OF JĀMBHEKAR.

The favourite pupil of Bāpūsāheb Chatre, as stated before, was Bāl Gaṅgādhār Śāstrī Jāmbhekar. He came from

a priestly Brahmin family. He was born in a village near Rājāpur in the Ratnagiri District in 1810. He was a precocious child and had a keen and penetrating intellect. For his wonderful memory he was called Bṛhaspati, the lord of the intellect. As soon as he finished his education in 1828, he was taken up in the newly formed educational service of the government and he at once turned out to be a born teacher. Later on he was made a professor of Mathematics and Astronomy in the Elphinstone Institution started after Elphinstone's retirement from the Governorship of the Bombay Presidency. Bāl Śāstrī, as he was popularly known, was an adept in both ancient lore of India, particularly in Indian Astronomy and also in European sciences and English literature. Besides knowing English, Latin and Sanskrit he had learnt the Persian and Kannada languages. He was noted for his able teaching of Mathematics and Astronomy. In fact, he was a precursor of the more famous mathematician and astronomer, Kerū Nānā Chatre, closely related to Bāpūsāheb Chatre. Bāl Śāstrī died in harness in 1846 in Bombay, while engaged in some astronomical research. For his advanced social views he was persecuted by his caste but he remained true to the new cause.

SCIENCE IN MARATHI

Bāl Gaṅgādhār Śāstrī had a versatile genius and so his work in the development of modern Marathi literature is varied. He wrote two very fine books on Indian History. The first was an adaptation of Elphinstone's History of India. The second was an independent history of British rule in India. (See Extracts Nos. 10 and 11). His style was simple, lucid and copious. Besides these historical works he wrote a simple grammar for boys and a book on Geography and Mathematical Astronomy. He is credited with the idea of starting an Anglo-vernacular newspaper and a Marathi magazine with the help and collaboration of another versatile writer, Bhāū Mahājan. He actually started both the literary ventures, but

they became short-lived. Nevertheless, the ideas took root in the minds of the people and in later periods newspapers and magazines became a regular feature of the Marathi language and contributed a good deal to the modern development of Marathi literature.

BEGINNING OF PERIODICAL LITERATURE.

His collaborator was Govind Viṭthal Mahājan *alias* Bhāu Mahājan. He was born at Peṇ, Kolaba District in 1815. He was the second pupil of Bāpūsāheb Chatre referred to before. Like Bāl Śāstrī he knew many languages. As stated before, Bhāu Mahājan, in carrying out the idea of Bāl Śāstrī, became successively the editor of the Darpaṇa, Digdarśana, Prabhākar, Dhūmaketū, Dnyānadarśana (a quarterly), and Upadeśacandrikā. He had a passion for current controversies and he carried them on through the columns of his papers throughout his younger days. For though he lived to a green old age and died at the age of 75, he spent the latter part of his life in comparative leisure and ease in Nagpur with his son who occupied a high position in government service there. The two extracts from his numerous articles (See Nos. 12 and 13) will give an idea of his journalistic genius and his skill in the war of words. He had formed the ambitious plan of translating Bacon's *Novum Organum* into Marathi. But he was too proud to remain in the leading—strings of Major Candy, the Government translator and censor of Marathi publications undertaken under Government patronage.

MOLESWORTH'S DICTIONARY.

Now we come to the life-work of two Englishmen who did valuable service in the cause of the development of Marathi literature, viz. Molesworth and Major Candy. Molesworth's Marathi-English dictionary was the joint work of many hands, both British and Indian though the directing hand was Molesworth's. It was published in 1831 as

the result of six years' labours. Molesworth says in the preface to his great dictionary :—"It is the product of unremitted labour through six years. It was undertaken not from a thirst after honour or emolument but from a humble desire of promoting the propagation of the glorious Gospel ; and it was continued by the energy of this desire through sickness and weakness and against troubles and difficulties and grievous discouragements. The Lord has brought it to completion. To the Lord be thanksgiving and praise." This quotation indicates how Englishmen worked in a religious spirit though they were actually engaged in civil administration under the British rule in India which was carried on in a purely secular spirit. As stated before, the Candy brothers and many Indian scholars helped Molesworth in bringing out his great work.

MAJOR CANDY.

Among the Englishmen who helped directly or indirectly in the progress of modern Marathi literature Major Candy stands foremost. Candy came to India in 1822 and joined the army. But having a literary bent he soon changed his military career and became an educational officer in the Bombay Presidency. He first became the Superintendent of the Poona Pāṭhaśālā and then the Principal of the Poona College which soon after came to be called the Deccan College. Then he became the chief Marathi Translator to Government. He continued in that high and important office till his retirement in 1876. He died in 1877 at the ripe old age of 72.

As already stated he helped Molesworth in the preparation of his great Marathi-English dictionary. But subsequently he himself compiled an independent Marathi-English dictionary and then later on an English-Marathi dictionary also. He translated some books and published them in the Government series of Marathi books. But his greatest contribution to the spread and development of Marathi literature, both old and modern was the preparation of seven text books for the educational department. No doubt here too

he took the invaluable help of many Marathi scholars and writers, particularly of Paraśurāmpant Tātyā Goḍbole, the greatest living authority on old Marathi poets and himself a maker of modern Marathi literature. As a poetical text book for all Marathi standards and as a companion book to the series of text books edited by Candy, Paraśurāmpant Tātyā compiled a selection from all the old poets upto the beginning of the 19th century and called his book 'Navanīta' (butter): the true significance of the title is better brought out by the English word 'cream'.

MARATHI SCHOOL TEXTS.

These famous books remained the standard books for imparting education in Marathi for about 50 years. Major Candy had to do a lot of spade work. He first settled the exact spelling and pronunciation of Marathi words. Then he settled the grammatical and syntactical structure of sentences in Marathi. For this purpose he adopted Dādobā Pāṇḍuraṅg's Marathi grammar as the standard of the correct writing and pronunciation of the Marathi language. Before him there was practically a chaos in both these respects. His books, together with the Navanīta of Paraśurāmpant and the grammar of Dādobā were the only books recognised by the Educational Department of the Government, they were carefully studied by all the students attending the Government or private (indigenous) or missionary schools. Such a study by generations of students led to precision in expression, clarity of thought and sweetness of diction among the writers and authors who were brought up under this system of education.

SCIENCE THROUGH MARATHI.

Captain George Jarvis was another Englishman who did yeoman's service to the cause of the spread of western science and literature among the people through the publication of scientific and literary books in Marathi. These books were either translations or adaptations from classical English books on the several subjects. He was appointed

Secretary of the Printing and Publishing Branch of the Educational Department. He was assisted in his work by Jagannāth Śāstrī Kramavant. The first book printed and published by Captain Jarvis was a translation of 'Practical Geometry' by L. C. Pasley, of the Royal Engineers. (By the bye, Jarvis was himself a Bombay Engineer). This book was dedicated to Elphinstone and was published in 1826. In the preface to this translation Captain Jarvis indicates the aims and purposes of the promoters of western education in the Bombay Presidency. They intended to give instruction through the vernacular and gradually to get scientific books translated into the vernacular itself. How and why this policy was changed will be explained later on.

The second translation published by Jarvis was a book named, 'Vidyee Uddeś, Lābh āṇi Santos'. It was an adaptation from the 'Library of Useful Knowledge'. This book, published in 1829, was dedicated to His Highness Chatrapati Pratāpsing Mahārāj of Satara—the first patron of Marathi literature from the princely class. A quotation from the preoration shows the style of the book. No doubt the writing of prose in Marathi was still in its infancy and the writers found difficulty in expressing new ideas in Marathi. (See Extract 14.)

Jarvis published in all about 10 books—either translations or adaptations—on varied subjects during his seven years' secretaryship of the Printing and Publishing Department. His works went into undeserved oblivion as after 1836 a change came over the educational policy of the Bombay Government.

There were a few more English writers as there were Indian writers in this period. But as their works are long forgotten and each writer wrote only one book of hardly any importance we need not refer to them individually. Such writers are like foundation stones, hidden from view, though serving their purpose of supporting the great super-structure.

CHAPTER VI

1836 TO 1856: TRANSLATIONS.

The third period of our History covers two full decades. It begins with the inauguration of the policy advocated in the famous educational minute of Macaulay. This famous minute put an end to the controversy between the orientalist and the occidentalists among the European scholars of the time. This controversy first began in Bengal but very soon it came into prominence even in the Bombay Presidency, especially after the retirement of Elphinstone who followed the policy of the golden mean and avoided the controversy begun in Bengal. In this controversy Macaulay as a Law Member of the Government of India took the side of the occidentalists and in defence of that policy he wrote his famous educational minute in 1833. Macaulay had a very low opinion of the Indian literature and culture. In his condemnation he did not spare even the Persian literature.

ORIENTALIST VS. OCCIDENTALIST.

The view of the orientalist was that the East India Company should not encourage Western education among the Indians. For it would give them the democratic ideas of independence, freedom and self-rule, but such ideas are detrimental to the permanence of British rule in India. So they wanted that for the satisfaction of the craving for learning and science among the Indian people the Company should teach them the effete science and literature of the East contained in the works written in the Sanskrit and Persian languages. This was, in their opinion, the safest policy to pursue. As against this selfish view, Macaulay advocated the liberal policy of teaching western science and literature to the Indian people, but, through the medium of the English language. Macaulay had

a double object in advocating this policy of teaching English to the Indian people. In the first place, he wanted to create a class among the Indians, which was imbued with the ideas of Western culture and was especially conversant with the civilised system of administration with its division into various departments which was being rapidly introduced into the country. To carry on the administration of the vast country, a numerous body of efficient servants was required. It was not possible to bring from England such a body of servants. So Macaulay proposed by his scheme to create from among the people a servant class which was trained by English education from the very beginning. This was the first object of Macaulay in introducing European science and literature through the medium of the English language among the people. The second object was to remove the rank ignorance and superstition from the minds of the people. He knew, however, that the introduction of Western science and literature would necessarily create in the minds of the people a love for democratic institutions and a spirit of patriotism, the special features of western civilization, that the Indians would demand such institutions and that the British people would be obliged in course of time to hand over the reins of government to the Indian people. But Macaulay, in words similar to those uttered by Elphinstone, boldly declared that such a day would be a glorious day in the annals of Britain.

The immediate effect of the introduction of Macaulay's scheme of education, in which vernacular literature was severely excluded, was detrimental to the growth of Marathi literature which had received encouragement till then.

STIMULUS TO ENGLISH EDUCATION.

The change advocated by Macaulay in his famous educational minute of 1833 was actually brought into force by about 1836. As a result, English schools, both private and public, came to be established all over the Presidency

and they contributed to the spread of western literature and science among the middle class people. The educated men were easily absorbed in the various departments of Government. As they came to be well placed in society, and as they had time and talent, some of them gave part of their leisure to the work of writing books in Marathi. They brought out either adaptations, or translations, or abridgments of literary and scientific works from the English language into Marathi. It is curious to see that in this period there are very few translations from Sanskrit works. This is due to the fact that in the secondary and the higher education English literature was a compulsory subject and as yet Sanskrit was rarely taught in schools and colleges. Only in 1866 was Sanskrit introduced as a compulsory subject throughout the University course.

During this third period there are about 20 writers who tried to contribute, more or less, to the development of modern Marathi literature by their works. Let us now give the available account of them and their works.

RĀMCANDRA AMṚT DUGAL.

Rāmcandra Amṛt Dugal *alias* Joshi was a Kokaṇastha Brahmin hailing from Wāyanganī, district Ratnagiri. Rāmcandra and his brother lost their parents while they were mere boys. So they came to Poona. There, both of them managed to learn English, then a sure qualification for getting service in the new Government of Bombay. Rāmcandra studied upto the fifth English standard. He had a liking for painting. But his genius remained dormant. For, he soon got a post in the revenue department of the Bombay Government. Being an efficient and capable man he soon rose in service and finally became a Hujur Deputy Collector. He was posted at Nasik from where he retired after the completion of his Service. There he bought a house and spent the days of his long retirement. Rāmcandra had a fine physique and had specially developed it by gymnastic

exercises. On the subject of gymnasium and wrestling he is said to have written a pictorial book pointing the proper positions of the body in the different gymnastic exercises and particularly those on Malkhāmb (smooth circular wooden tapering pillar). Probably because Rāmchandrarāv was regular in taking physical exercise, he lived to a fairly old age and died about 1872.

He wrote a fine book in the dialogue form on agricultural topics in 1838. It is a small book of about 60 pages. It is written in the form of dialogues between a father and a son. By way of introduction, an account is given of how the father became a government servant and how after a sufficient acquaintance with English literature and science he developed a taste for agriculture. (This is possibly an autobiographic account.) The dialogues are written in a fine, simple and easy style. Whether the work is original or an adaptation is not clear. But whatever it is, it reads like an original composition. The specimen in Extract 15 will speak for itself.

HARĪ KEŚAVAJĪ PĀTHĀRE.

Harī Keśavajī Pāthāre (1804-1858) was a great translator of this period. Probably no one has surpassed him in this branch of modern Marathi literature. Moreover, he was a versatile writer. He has written, on literary as well as on scientific subjects, a large number of very big books.

Harī Keśavajī belonged to the Pāthāre community whose home is Bombay and its suburbs. Harī Keśavajī was born in Bombay in 1804. He was educated in the then famous Robert Money School. After the completion of his higher education he took to government service and rose to the highest position in it. In 1831 he was made a member of the Education Society which position he retained till 1851. He became the Chief Translator to the High Court of Bombay, a post of great honour and trust.

He wrote about 10 books great and small, in Marathi, all of them being either translations or adaptations. His principal and important work seems to be on Natural Science and Chemistry. With the help of Viśvanāth Nārāyaṇ Maṇḍalik he wrote a book on Economics. It was written in his old age and it seems he took the help of a younger man. He adapted from an English school text book, popular at that time, a history of England in the letter form. This is a fine literary work and deserves to be reprinted and used as a rapid reader in Marathi schools. It is simple, easy and interesting. He also translated Bunyan's "Pilgrims' Progress". (See Extracts 16 and 17.) The following is a list of his published books.

1. Siddhapadārtha Vidnyāna (Natural Philosophy)
Śāstra.
2. Rasāyana Śāstra. (Chemistry)
3. İnglandacā Vṛttānta. (History of England)
4. Nītigraṇtha. (On Morals)
5. Yātrik Kramaṇa. (Pilgrims' Progress)
6. Deśavyavahāra-vyavasthā. (Economics)
7. Śāstriya Dnyānadarsāna. (General Science)

He was a member of the Students' Literary and Scientific Society to the end of his life.

NĀNĀ MOROJĪ TRILOKEKAR.

The next writer also comes from the Pāṭhāre community of Bombay. He was not a prolific writer at all. Like Dugal he wrote only one work. But it was a good addition to the Marathi literature. Nānā Morojī Trilokekar was born in 1822 in Bombay. He was educated in the Elphinstone High School, that was started to perpetuate the memory of the first Governor of Bombay. He seems to have served in several departments of the government, showing his versatility. But ultimately he took to the magisterial line and became a Presidency Magistrate—the highest post in that line. While he was in school he heard that Sir William Jones knew

many languages and the young Nānā formed the ambition of becoming a linguist like Sir William Jones. He became well versed in several languages, viz., English, Sanskrit, Arabic, Persian, Urdu, Gujarati, and Marathi. He was known for his impartiality and strict administration of law.

His only work is named Vidyopakramācā Grantha. This seems to have been compiled with the help of his brother and was published in 1848. This book is modelled on "Maccullock's Course of Elementary Reading", but is not a mere translation. It deals with a variety of subjects—moral, historical and scientific. The preface contains a remark indicating the faith of the people of the time. "If the great body of the people are ever to be enlightened it must be through their own languages". This book is written in a very simple style. There are very few Sanskrit words and the sentences are short. The quotation (See Extract 18) will be a very good specimen of the style of the writer.

After his retirement he was personally called by His Highness Tukojirāv Holkar of Indore and he was made the Diwān of Indore. While he was in that position two important cases from the Jahāgirdārs of the State came before him in which he had to give decisions against His Highness. Nānā Morojī had the courage to do the right thing even against his own master. Such was his disinterested love of truth and justice.

MINOR AUTHORS.

Now we may refer to three little known authors whose works, though translations from old Sanskrit books seem to have been extremely popular among the people of that period. Of the three authors the first in order appears to be Rāvaji Bhāskar Rānaḍe. He translated into Marathi the most popular work in Sanskrit named "Vṛddha cāṇakya". The second author's name is not known but it seems probable judging from the style, that he is identical with the author

of Vṛddha cāṇakya. His work is a translation of the well known Sanskrit work 'Vidura niti'. Both the books consist of the political and practical philosophy believed in by the ancient Āryan people. They were probably written in comparatively recent times as they refer to Mohammedan and other foreign invaders. But the works contain wise and practical advice to common people. Many a verse in both the books was used by the people of the time in their conversation as proverbs. Hence the importance of these translations. (See Extracts Nos 19 and 20.) The third work is a prose translation into Marathi of the world famous Bhagavadgītā. This translation was made by Rāmcandra Śāstrī Moḍak and was named Bhāvacandrikā. It was printed in 1851. Its importance lies in the fact that it is probably the first prose Marathi translation of the famous religious book.

Another less known writer is Govindśāstrī Gaṅgādhara Śāstrī Phadke. He was the author of a translation of the Principles of Mechanics. He wrote an independent book on the immortality of the soul, and also a work on the essence of Hinduism and lastly a small grammar of the Marathi language.

RAMCANDRARĀV.

Now we come to Ramcandrarāv, a writer not from the Marathi-speaking country but from a far distant province i.e., Southern India. He wrote an independent book about the fall of Tipū Sultān—the Tiger of Mysore. He was also a bit of a poet and a collection of his poems was published. As a specimen of Marathi outside Mahārāṣṭra the following Extracts from Rāmcandrarāv's works will be interesting. (See Extracts 21 and 22.)

Another writer to whom a reference is needed is Hari Raghunāth Gāḍgīl. He wrote a brief survey of the history of the world in two parts. This was a unique work as it purported to give an outline of the history of the world an ambitious

task. He also wrote an account of the Vinçūrkar family—a celebrated warrior family of Nasik. Another work, the joint product of the labours of Dharma Nārāyaṇī Paṇḍit and Rām-candra Harī Bākre, is named the 'Story of Nandarāja.' This is a short story written in a fine, flowing style. The following specimen from the work will speak for itself. (See Extract 23.) We must now refer to another writer who was the translator of the first romantic novel from Persian into Marathi. His book is probably the first novel in Marathi literature. A specimen will show the kind of translation that the author was able to make. (See Extract 24).

KERŪNĀNĀ CHATRE.

An educationist, a mathematician, an astronomer, a meteorologist, a man of simple living and high thinking and lastly, an eminent product of the union of the culture of the west with that of the east: such was Kero Lakṣmaṇ Chatre. He was highly respected by his generation as well as by all subsequent generations of the educated people of Mahārāṣṭra.

Kero Lakṣmaṇ Chatre was born at Nāgaon, District Kolaba, in 1824. He was a nephew of Sādāsiv Kāśināth Chatre, the first maker of Marathi literature. On account of the premature death of his father, Kero Lakṣmaṇ was brought up by his uncle. He was educated at the Elphinstone Institute. Knowing his superior knowledge of Mathematics and Astronomy, Government took Kero Lakṣmaṇ into State service in their meteorological observatory located at Colaba. But he was soon transferred to the Educational Department. Here he earned a great reputation as an eminent teacher of Mathematics and Astronomy. He rose to be a Professor in the Elphinstone College. He was the first Indian to occupy the position of a professor in a college where there was a predominance of English professors. Later on he was transferred to the Deccan College when it came to be housed in its permanent home on the Khaṇḍobācā.

Māl situated five miles from the Poona City. He was a resident Professor there and was very popular among his pupils. He retired from service and made his permanent residence in Poona. He died in 1884 at the age of 60.

PROBLEM OF SCIENTIFIC TERMINOLOGY

As his time was taken up in teaching such difficult subjects as Mathematics and Astronomy he did not find sufficient leisure to write books in Marathi on his favourite subjects. He must have felt the difficulty of technical terms. However, he knew Sanskrit Astronomy and that must have partially removed the difficulty of expressing new ideas in Marathi. In spite of these initial difficulties, Professor Chatre wrote in Marathi a number of papers and articles on his favourite subjects. Some of his original papers were published in English. His Marathi books are the following :—

1. The Ebb and Tide and other astronomical topics.
2. Atmosphere and its changes.
3. Natural science.
4. Exposure of superstitions.

But the most important work of Keropant was the reform of the Hindu Calender. He made new observations of his own and tallying them with the results of the observations made in the West he tried to remove the errors and mistakes in the old Hindu calender and suggested the needed reforms in it. But the extreme orthodoxy of the people came in the way of the adoption of Chatre's reformed calender. Still those people and families who were convinced of the need of reform in the observance of religious ceremonies adopted the new calender and even now some of them perform religious functions according to the calender known as Chatre's.

An original suggestion of Professor Chatre is worth mentioning here. He was the first Indian Astronomer

to discover that there was some connection between the appearance of sun-spots and years of scarcity and famine. It is unfortunate that Keropant did not live to pursue his discovery. But later observations seem to confirm his suggestion. (See Extract 25.)

Now I have to refer to a noted author of a class which became famous in the subsequent period. I mean a class of persons who were originally Sanskrit Śāstrīs, who afterwards learnt English and became imbued with the spirit of Western culture and literature and who used their double acquaintance with Eastern and Western literature in enriching Marathi literature by their varied writings—scientific, literary and poetic.

The first of this class was Mahādev Govindsāstrī Kolatkar. Mahadev Govindsāstrī Kolatkar comes from a Kokaṇastha family which has produced in modern times two great Marathi writers i.e. Messrs. Śrīpād Kṛṣṇa Kolatkar and Acyut Balavant Kolatkar. Mahadev was born in 1811. He first learnt Sanskrit and then took to English education. After completing it he took up service in the Education Department of the Bombay Government. He rose to be an Inspector of Schools. He was a renowned orator of his time. The eye witnesses have said that the audience was spell-bound by his fluency, fine voice and mastery over both English and Marathi languages. But Mahadev'sāstrī did not live long to give the benefit of his knowledge to his country-men. His masterpiece in Marathi language is the literal translation of Shakespeare's Othello. He died in 1862 at the age of 44.

He wrote about five books two of which were selections from English poems rendered into Marathi verse. The other three belonged respectively to history, science and drama. The first was an adaptation of an English book about Columbus and his wonderful discovery of the New World. The second was on Natural Philosophy and Science.

The third was a translation of Shakespeare's Othello. All these books are characterised by lucidity and felicity in expressing into Marathi the new ideas to be found in those books.

SHAKESPEARE IN MARATHI.

Mahādevsāstrī may be said to be a pioneer in introducing the dramas of Shakespeare to the Marathi-speaking people. In the subsequent period we find a number of writers who followed the example of Mahādevsāstrī and translated or adapted Shakespeare's dramas. Later on these plays began to be staged and as the audience was more pleased with the familiar Marathi names of heroes and heroines in Marathi garb, the method of adaptation rather than that of literal translation was resorted to by writers. (See Extract 26.)

We now come to a prolific writer who developed the drama, which was then an entirely new branch of literature in Marathi. Looking to the times in which he lived, his success was unique and it led to further and better development of this form of literature.

VIṢṆŪPANT BHĀVE.

This author comes from the State of Sangli. His name is Viṣṇu Amṛt Bhāve. His father and grand-father had served in the army of the Patwardhan Sardars. When Appāsāheb Patwardhan, the grand-father of the present Rājā of Sangli came to reside at Sangli, he brought Amṛtrāv with him. Viṣṇupant was born in 1818 in Sangli. In his boyhood he was somewhat a wayward boy. But from the first he showed a liking for fine arts. He used to make beautiful dolls of mud. He had also a fine voice and learnt singing. He did not show any literary talent then. At the request of his father, Viṣṇupant was allowed to be an attendant of the Chiefsahab.

GENESIS OF MARATHI DRAMA.

The latter once happened to see a Kannada play staged by some Kannada company of actors called the Bhāgvāt

Dramatic Company. Appāsāheb was so much pleased with the play that he made up his mind to have such plays in Marathi and he asked Viṣṇupant who knew singing and was a versatile young man to get up such a play. Viṣṇupant rose to the occasion and wrote a drama called 'Sitā Svayamvar' ('Sitā chooses her husband'). This drama was something like an opera as it contained both singing and dancing. But the singing was confined to the Sūtradhār who was somewhat like the chorus in the Greek drama supplying by his songs the threads of the dramatic story and the sequence of events. Viṣṇupant secured actors with great difficulty, got their dresses ready, prepared a temporary theatre and staged his first drama before Śrīmant Appāsāheb and the people of Sangli. The drama proved a great success. The Chiefsāheb was delighted to find his suggestion so successfully carried out by his own servant. He gave him every encouragement and with his patronage and under his auspices Viṣṇupant started the first dramatic company and began to perform his new plays before public audiences in temporary theatres, charging fees for his performances. The first play was performed in 1841. Soon the company was formed and it travelled over the whole of the Marathi-speaking country. The company added a new attraction to the amusements of the people and thereby weaned people from the vulgar and obscene Tamāsās which had become popular since the rule of Bājirāv II, and continued so, even after his fall. Thus Viṣṇupant Bhāve turned out, unknown to himself, a social reformer and a benefactor to the Marathi-speaking public. He and his actors had to suffer persecution from the orthodox section of the community, who insulted them by asking them to leave the dinner hall. But Śrīmant Appāsāheb himself dined with Bhāve and his actors and thus removed the ban of the orthodox people on the company. Bhāve added a new form to the fast-growing Marathi literature. He wrote more than ten plays. The stories were selected from the great storehouse of myths, the Rāmāyaṇa and the Mahābhārat. But the Rāmāyaṇa seems to be the more favourite source-

book of Bhāve, for the themes of many of his dramas were taken from the incidents in the eventful story of Rāma, the hero of the Rāmāyaṇa. The popularity of Bhāve's dramas led to many imitators who were later superceded by men of real dramatic talent. (See extracts 27 and 28).

MISSIONARY EFFORTS.

Now we must refer to the missionary societies and missionary writers who tried to develop Marathi literature and wrote books in Marathi. The fuller history of their work belongs to subsequent periods. Here it is proper to refer to a few isolated efforts by individuals. Three persons deserve a reference in this period. The first is Rev. Dickson. With the help of Dājisāstri Śukla he wrote a book in Marathi, translating the poetical parts of the Bible. The book was published in 1839. Extract 29 will give an idea of the missionary Marathi. The other writers are Rev. Ferara and his wife. They worked as missionaries at Nasik and did a good deal of preaching and proselytising work for the Christian church. Mrs. Ferara wrote short and simple stories and published them in book form. Her husband wrote four books. The object of all the books was to make known to Marathi-knowing people the doctrines and tenets of Christianity. Of course this was done in an interesting way by means of stories dealing with the teachings of Christ and his apostles, interesting incidents taken from the Bible and, lastly, the prayers, songs and parables to be found in Christian writings. Some of these stories and songs are well done. Probably they were the work of Indian converts. But much of the missionary writing is anonymous and we know only the names of the printers and publishers. (See extracts 30 and 31.)

CHAPTER VII

1856 TO 1866: STATUS OF MARATHI IN THE UNIVERSITY.

The fourth and fifth periods between them cover only two decades. But they are divided into two small periods. The period from 1856 to 1866 begins with two important events in the history of India. These two events are poles asunder from each other and consequently have had opposite effects upon the development of modern Marathi literature. Let us briefly refer to these events.

THE SEPOY MUTINY

The first is known in Indian History as the 'Sepoy Mutiny'. It was partly the result of the deep discontent produced among the princely class by the policy of not recognising any heir except the direct male issue of princes, a policy advocated and acted upon by Lord Dalhousie. The evident effect of the policy was the lapse of the states to the British government. But among the Hindus there was the long-established custom of adoption in the absence of a direct male issue. The then Governor-General refused to admit the legality of this custom. As stated above, many princes lost their principalities and became, as it were, homeless. This led to great discontent among the whole class. Another source of discontent was a rumour that the British Government wanted to convert Indians to the Christian faith and the device was to make cartridges of cow's and pig's fat. This excited the native army against the British rulers. The disaffected princes took advantage of this rumour and inflamed the Indian army and incited them to mutiny. The trouble started with one company of soldiers and it spread like wild fire over a large part of Upper India. The out-break of actual mutiny was confined to a few places only. For the mutineers wanted to take possession of Delhi and Agra and for a short time

they did actually hold sway in these places. But their triumph was short-lived. The East India Company and their European soldiers showed great patience and courage and soon recovered their prestige by taking back Delhi and Agra. But though the actual struggle was confined to Upper India it created a panic all over the country and in Mahārāṣṭra in particular as Nānāsāheb Peśavā, the son of the dethroned Bājirāv II, had joined the rebellion and had become the leader of the rebels. Though the panic soon subsided its effects were fear, anxiety, distrust and uncertainty about the future in the minds of the mass of the population. This state of mind was not favourable to the growth of literature. On the contrary it had a detrimental effect upon the public mind and so people were not in a mood to write or read Marathi literature.

ESTABLISHMENT OF THE UNIVERSITY

It was a fortunate thing that while in India the embers of the mutiny were still smouldering, authorities in England were engaged in sanctioning a scheme for the establishment of Universities in the Presidencies of Bengal, Madras and Bombay, which were formed into separate Provinces under the Governor-General whose capital became Calcutta. Though the arrangements and preparations for establishing a University in Bombay began prior to the commencement of the mutiny, still the actual work of the University was begun only after the Province had become quiet and peaceful.

The sepoy Mutiny opened the eyes of the British people to the danger of leaving the rule over a vast country like India into the hands of a purely commercial body like the East India Company. So they made up their mind to hand over the administration of India to the British Parliament and to give the sovereignty to the English monarch. Of course, the day to day administration was entrusted to the men on the spot as of old. But the control, supervision and direction were taken over by the British Cabinet. For this.

purpose a new ministerial post was created under the name of the 'Secretary of State for India'.

These three great events just at the very beginning of this short period brought about great changes in Mahārāṣṭra. Especially the establishment of the Bombay University and of the two oldest colleges, the Elphinstone College in Bombay and the Deccan College in Poona, did much to popularise English literature and culture among the people. Bombay was from the first a cosmopolitan city and practically a creation of the British rule. That Bombay should become the centre of the new spirit of western culture and should quickly imbibe the new ideas and customs of the west was quite natural. Compared with Bombay, Poona was a very conservative place, being the capital of an orthodox Hindu ruler. Though it was the centre of old learning, still Elphinstone's wise policy of introducing western science and English literature through the medium of vernacular slowly converted its people to the new ideas and new ways of thinking.

ŚĀSTRĪS AND ENGLISH EDUCATION

In Poona there was a regular succession of Śāstrīs and Pandits learned in the ancient lore. They were now induced to learn English and to take up Government service. This policy brought about a class of Śāstrīs in whom both the Eastern and Western cultures were combined. Naturally they became interpreters of the ideas and institutions of the West to the Marathi-speaking people. They did this by writing great works in prose and poetry in Marathi. In fact, they became the makers of modern Marathi literature. So they will figure prominently in this and the subsequent periods of our history. With these general remarks, let me now proceed to give an account of their life and work.

PARĀSURĀM BALLĀL *alias* PARĀSURĀM TĀTYĀ GODBOLE

The prince of Pandits, a learned Sanskrit scholar, a great modern poet and a critic of classical Marathi poetry—

such was Paraśurām Ballāl *alias* Paraśurām Tātyā Goḍbole. He was born at Wai, District Satara, in 1799. He came from a Konkanastha Brahmin family. He learnt Sanskrit at Wai at the feet of Nārāyaṇ Śāstrī Dev. His elder brother was a great student of classical Marathi Poetry. So young Paraśurām became fond of Marathi and along with his Sanskrit studies he read and learnt to enjoy Marathi poetry too. He was a born poet and began to write poems from his youth. After the fall of Bājirāv II and after Elphinstone had become the Governor of Bombay, Paraśurām Tātyā came to Poona to seek his fortune. For his great learning he was taken up in Government service and became a teacher of Sanskrit and Marathi at the Poona Pāṭhaśālā. Knowing his wide and deep learning in both the old and the new literature Major Candy took him as his helper. Paraśurāmpant soon became his right hand man. In all the works undertaken by Major Candy for the spread of education and the development of literature among the people of Mahārāṣṭra, Paraśurām Tātyā was his colaborator.

TRANSLATION FROM SANSKRIT

But besides his valuable work in helping Major Candy, Paraśurām Tātyā wrote and published many books on his own account. In the first place, he translated the famous classical dramas from Sanskrit into fine lucid Marathi. This by itself was a valuable contribution to modern Marathi literature. Thus he translated in succession the Uttar Rāmcarita, the masterpiece of Bhavabhūti, the Śākuntala, the best drama of Kālidās, the Veṇiśaṃhāra of Bhaṭṭa Nārāyaṇ, and the Mṛchakaṭik of Śūdraka. These four were, in a way, the best of the Sanskrit dramas. All these translations read like original books: such was the wonderful skill of Paraśurām Tātyā. These Marathi versions will ever remain the great ornaments of Marathi literature. After about 8 years he published the Pārvatī Parīṇaya Nāṭak — a second rate production in Sanskrit —, the Sanskrit text and its Marathi translation being printed together.

Another great work of his, though only a compilation, was the Navanīta (the Cream of Poetry) which popularised classical Marathi poetry among the educated men of Mahārāṣṭra.

These were the works of his mature genius. When he was old he wrote an exposition in Marathi of Moropant's Kekāvalī, a small treatise on metre, an appreciation of Kādambarī—a great novel of Bānabhaṭṭa—, an exposition and interpretation of the thousand names of the God Viṣṇu and lastly a history of the Marāṭhās in verse.

Paraśurāmpant died in 1874 at the ripe old age of 75. He is deservedly regarded as the greatest among the makers of modern Marathi (See extracts 32 and 33).

KṚṢṆĀJĪ HARI *alias* KṚṢṆA ŚĀSTRĪ CIPLŪṆKAR.

Another great maker of modern Marathi from the Śāstrī class was Kṛṣṇa Hari Ciplūṅkar *alias* Kṛṣṇa Śāstrī Ciplūṅkar. He is famous in Mahārāṣṭra on another account : he was the father of Viṣṇu Śāstrī, the Johnson, or as he liked to call himself, the Śivājī of Marathi literature. His life and work will be described in its proper place. But let me first come to the famous father, Kṛṣṇa Śāstrī. He was born in 1844 of a Koṅkaṇastha Brahmin family in Poona. His father sent him, at first to a guru who taught him the ancient Vedic lore. Being a precocious boy Kṛṣṇa Śāstrī finished his Vedic studies at the age of 14. Then he was sent to the Poona Pāṭha Śālā, the famous school established by Elphinstone out of the Dakṣanā Fund. There he learnt the Sanskrit sciences of Rhetoric, Logic and Theology under the famous guru Mor śāstrī Sāṭhe. The old method of examination was by disputation. By way of fun Mor Śāstrī became one of the disputants and Kṛṣṇa Śāstrī was made his opponent in disputation. Strange to say Kṛṣṇa Śāstrī won in the intellectual contest. Mor śāstrī was so pleased with the success of his brilliant pupil that he honoured him by putting his own shawl upon his shoulder. (To receive such a shawl

is regarded as the highest token of honour). Moreover, Mor śāstrī gave him the title of Bṛhaspatī (the Lord of the Intellect). Along with his Sanskrit studies, Kṛṣṇa Śāstrī learnt English and acquired proficiency in that foreign language too. After finishing his education he entered Government service. He first served as the Translator to Government, then he became the Principal of the Training College, Poona. The last office of trust and honour that he held was that of the Reporter of the newspapers and magazines published in Mahārāṣṭra. After retirement he did not live long but died in Poona in 1878.

PROSE WORKS

Kṛṣṇa Śāstrī showed equal skill in writing prose as well as poetry. Moreover, he wrote on a variety of subjects—literary and scientific. The greatest of his works is called ‘Anek Vidyā Mūla Tattve’ (Principles of many Sciences). This book gives in simple, lucid style the elements of many of the modern sciences developed in Europe. Another great work of Kṛṣṇa Śāstrī was a translation of the world famous book, the ‘Arabian Nights’. He was not able to complete the translation. But he found a valuable colaborator in one Mr. Dāmle whose literary efforts will be described in their proper place. This translation is really superb. It has been the delight of the young and the old among the Marathi knowing people ever since its publication. In the year 1873 Kṛṣṇa Śāstrī produced two more translations or adaptations the Rasselas of Dr. Johnson and a Life of Socrates. In the scientific line he wrote a book on the science of Political Economy. With a view to correct the short-comings of Dādobā’s Marathi grammar, Kṛṣṇa Śāstrī wrote a number of articles on Marathi grammar. These articles were found to be very helpful and suggestive by subsequent Marathi grammarians.

So far we referred to Kṛṣṇa Śāstrī as a prose writer. But as stated before he was both a poet and a prose writer.

In the line of poetry his greatest work is the poetic version of Kālidās's Meghadūt, a fine lyrical poem in Sanskrit. The translation is so melodious and flowing that it reads like the poem of a man of genius. He also wrote many stray verses. These are partly original and partly derived from Sanskrit sources. The last work of his was a translation of Nāgānand a second grade drama in Sanskrit and so less known to the general public.

JOURNALISM OF KṚṢṆA ŚĀSTRĪ

So far I referred to the published writings of Kṛṣṇa Śāstrī. But as the reporter of the Press and as the Principal of the Training College he was engaged in literary activities. He had to edit and conduct a Marathi Magazine called Śāḷāpatrak (School Magazine), to make periodical reports upon all Marathi publications and to review in Marathi the books received for the Śāḷāpatrak. In this latter work his famous son Viṣṇu began to help him from his young days. With an interesting anecdote about Kṛṣṇa Śāstrī I close this account of his literary work. When the Dnyānpakāś, the first Anglo-Marathi newspaper in Poona, at first lithographed, decided to print it by types a difficulty arose on the eve of the publication of the new issue. By some mistake or neglect the types of one or two letters were not available in the press. The publishers were at a loss what to do. For they had advertised that their paper would be printed by means of types and not lithographed as before. So they came to Kṛṣṇa Śāstrī and told him about their difficulty. Kṛṣṇa Śāstrī, in a short time, composed two columns of Marathi in which these letters did not occur. What a wonderful power over the Marathi language! Kṛṣṇa Śāstrī's feat was similar to that of Moropant the great Marathi poet. But Kṛṣṇa Śāstrī's feat excels that of Moropant inasmuch as Kṛṣṇa Śāstrī had to perform it on the spur of the moment while Moropant had ample time to do it. (See extracts 34 and 35.)

KṚṢṆA ŚĀSTRĪ RĀJVĀDE (1820-1900)

Now I may refer to Kṛṣṇa Śāstrī Rājvāde who may be said to be a rival of Paraśurāmpant Goḍbole in the matter of translations of Sanskrit dramas. Between them practically all the well-known Sanskrit dramas were rendered into Marathi and they added a great and interesting literary form to the Marathi language. Kṛṣṇa Śāstrī Rājvāde was born in 1820. After completing his education he took up service in the very Pāṭha śālā where he was educated and there he became a well-known professor of Sanskrit learning. He lived to a green old age and died in 1900.

His great literary work consists of translations of Sanskrit dramas. He translated and published in quick succession the translations of Śākuntala and Vikramorvaśīya of Kālidās, the Mudrārākṣasa of Viśākhdatta and the Mṛcchakaṭika of Śūdraka. In these translations Rājvāde showed his command over the Marathi language. It is curious to see that two contemporary writers made Marathi translations of the Śākuntala and Mṛcchakaṭika. To compare the two writers as regards these translations and point out their respective merits and demerits would be an interesting study in itself. Kṛṣṇa Śāstrī's work is greater in the line of poetry than in that of prose. He wrote independent poems on the Seasons, and on ceremonies called Utsavaprakāś (Hindu ceremonies) and a work on figures of speech (See extracts 36 and 37).

GOVIND NĀRĀYAṆ MĀDGĀVKAR (1815-1865)

Now we come to a prolific Bombay writer Govind Nārāyaṇ Mādgāvkār. He was born in 1815 of a Sārasvat family. He came to Bombay with his father when he was only 9 years old. After completing his English education he became a teacher in the Wilson High School, an educational Institution started and conducted by the Scottish Presbyterian Church and he rose to the position of the Head Master. He spent his leisure hours in giving free education

to poor students of his community a few of whom rose to a high position and held their teacher in high honour. He was a versatile writer. He wrote about 15 books on a variety of subjects. He was by nature serious and this spirit is seen in all his writings. They were all serious, gave sound advice and correct information and thus spread new ideas both among the young and the old. He died in 1865 (See extracts 38 and 39).

VISṆŪ BHIKĀJĪ GOKHALE *alias* VIṢṆŪBOVĀ BRAHMACĀRĪ

Now I must refer to a remarkable man of this period. He was a saint, but a militant saint with the new spirit of western culture and the fire of the religious reform of Hinduism. His name was Viṣṇu Bhikāji Gokhale. But he was popularly known as Viṣṇubovā Brahmācārī. For he was a life-long bachelor. He was born in 1825 of a Konkanastha Brahmin family at a small village named Śiravālī in Maṇagāv Taluka of the Kolaba district. From his boyhood he had a religious tendency. Though he served at Uraṇ, Kolaba District, in the Customs Department he did not relish his servitude and was found reading books especially on religious topics. Of course he knew the English language and had read some literary works in that language. While at Uraṇ his religious mood became predominant, so he gave up service and retired into privacy for religious enlightenment. He visited the usual places of pilgrimage. In his travels he came to see how the Christian missionaries were converting people and turning their minds from their own religion. So on his return to Mahārāṣṭra he made Bombay the scene of his activity. He began to give public lectures on the sands of the Caupātī of Bombay and exposed the false ideas and views held about Hinduism by Christian missionaries and pointed out the failings and shortcomings of the Christian faith itself. He proved a match to the missionary workers. He had a powerful voice and he kept people spell-bound by his fervid eloquence. His great work in Marathi is Vedokta Dharmaprakāś (Principles of Hindu

religion). In this he preached many new doctrines as the true tenets of Hinduism. For instance, he was in favour of widow-marriage. He favoured sea-voyage and he actually practised it. Similarly he was against the rigid rules of orthodox Hinduism and in the matter of eating though he was a vegetarian he took food at the hands of persons of any caste. While on a steamer, he is said to have partaken food from the sailors whether Hindu or Mohammedan. He published his public lectures on Hinduism. They are supplementary to his great work on Hinduism. He wrote a political tract in which he advocated doctrines similar to modern socialism as regards the rights of property and land. This tract he translated into English and then sent it to England. Viṣṇubovā was a remarkable saint for his age. He died in 1871 (See extracts 40 and 41).

DĀDOBĀ PAṆDURAṄG TARKHADKAR

Dadobā Pāṇḍuraṅg was born in 1814 at Bombay and came of a Vaiśya family. His parent's names were Pāṇḍuraṅg and Yaśodā. These names were perpetuated by Dādobā by calling one of his literary work by the name Yaśodā-Pāṇḍuraṅgi. Pāṇḍuraṅgrāv lived at first at Tarkhad a village in Vasai Taluka, district Thana from which is derived the name of the family i.e., 'Tarkhadkar'. Pāṇḍuraṅgrāv by his industry and enterprise made himself tolerably rich and so lived well in his own house. He was remarkably regular in his habits rising early and doing all his morning duties including prayers to God. So Dādobā was taught these habits from his boyhood. At the age of 6, he began his A, B, C, in a class conducted by a private teacher. In 1822 at the age of 8, Dādobā's thread ceremony took place. After his vernacular education Dādobā began his English education in a private school but when the Elphinstone Institute was started he joined that new school. Here he was inspired by Bāpu Śāstri Śukla to do his utmost in education. Dādobā was married in 1828 at the age of 14. While Dādobā was

still learning he got an appointment of a tutor to the Prince of Jāvṛā. In his autobiography (which was discovered and published long after Dādobā's death and from which all these details of his life are given), Dādobā gives a very interesting account of his journey to Jāvṛā from Bombay which took a full month. He stayed at Jāvṛā for about 3 years, doing his work with zeal and efficiency. Then he returned to Bombay. He was given the post of an assistant teacher in the Elphinstone Institute where he was a pupil only 3 years back. In 1840 Dādobā became the Head-master of the Surat High School then newly started. He was there for about 10 years. His fame having reached Baroda Darbar he was taken up in the service of that State. But on account of the sudden and premature death of Bāl Sāstri Jāmbhekar, he was called back to Bombay and was appointed a lecturer in the Elphinstone College. Towards the close of his service he was made an Inspector of Schools of the Northern Division of the Bombay Presidency. After completing the full period of his service he retired full of honours and spent his time in leisure. It was about this time that he must have written his autobiography which, as stated before, was published long after his death. He died at a green old age in 1882.

Dādobā's greatest contribution to modern Marathi language and literature was his famous grammar. It is curious to see that this first Marathi grammar (leaving aside Dr. Carey's book unknown in Mahārāṣṭra) was written by Dādobā while he was still a student in his school, thus showing his precocity. Being the only book on the scientific and accurate study of Marathi language Dādobā's grammar came to be recognised by the Education Department as the standard and prescribed book on the subject. For over 50 years Dādobā's book remained the standard Marathi grammar. Then a host of grammarians came forward with their new and improved books on the subject.

Dādobā wrote, later in his life, only two literary books. First of them is what he called Yaśodāpāṇḍuraṅgi named

after his parents. This is a marathi prose commentary on the Bhagwadgītā. This is a fine readable book and is worthy of the famous man. But his autobiography is really a fine and interesting piece of literature. It is capable of being compared to Arunodaya the autobiography of Baba Padumaji. (See Extracts No. 42 and 43.)

KṚṢṆA ŚĀSTRĪ BHĀṬVADEKAR

Another writer from the Śāstrī class came from Bombay. His name was Kṛṣṇa Śāstrī Bhāṭvaḍekar. He was a medical man. But besides writing medical books he wrote a few books on other topics. He translated a book named Bāpdev Śatak. Then he wrote small booklets on astronomy, telegraphy and railways.

NĀRĀYAṆ VIṢṆŪ JOŚĪ

Another writer very little known in these days must be referred to here. His name is Nārāyaṇ Viṣṇū Jośī. He wrote a description of the city of Poona in 1868. It is written in a fine style. It gives very interesting information about old Poona and further gives fuller information about New Poona. The author seems to have taken a lot of trouble in collecting varied information about the city and its old and new institutions. It is a book that deserves reprinting: it is so interesting and instructive. Another book that Jośī wrote is about games and sports of Hindu girls. The language of book is simple, easy and quite intelligible. It was published in 1894. (See extracts 44 and 45.)

JANĀRDAN RĀMCANDRAJĪ

Janārdan Rāmcandrajī is a writer of importance though less known to later generations. He wrote a great book for those times. It is named Kavi-caritra. It contains brief lives and accounts of about 61 poets—Sanskrit, Marathi, Tamil and Telgu. The author took a great deal of trouble

in getting information about these poets, who flourished at different times, hailed from distant countries and spoke and wrote in different languages. So Rāmcandraji's compilation is a praiseworthy attempt indeed. He made a literal translation of the Sanskrit book Vedāntasār. It is a very difficult translation as it is full of technical terms. Rāmcandraji did not probably know the true function and roll of a translator. The first duty of a translator is intelligibility. Otherwise, the work is as good as non-existing to the readers for whose benefit it is written. Rāmcandraji wrote also small didactic booklets on social evils of the day. (See extracts 46 and 47.)

RĀMCANDRA BHIKĀJĪ GOKHALE

Rāmcandra Bhikāji Gokhale wrote an original novel named Sulocanā and Mādhav. It is of the romantic type of novels. It has an English preface, a thing very common in the early Marathi publications. In this preface the author says that the then Director of Public Instruction, Mr. Howard, did much to encourage the writing of Marathi books and especially of adaptations of Sanskrit dramas and also original works of fiction and drama. Thus, the author seems to have followed the latter part of the advice of the D. P. I. Rāmcandrapant Gokhale was a Kannada teacher in a normal school. The novel was published in 1865. Gokhale visited Kashmere at a time when travelling was so difficult and after his return he wrote an account of Kashmere and its people.

BHĀGVAT BROTHERS

We have now to refer to the work of two brothers, Rāmkr̥ṣṇa Harī Bhāgvat and Bhāskar Harī Bhāgvat. Both came to Bombay from a village near Rājāpur in Ratnagiri district about the year 1830 and studied English. After completing their education, they both took up service. Rāmkr̥ṣṇa got an appointment in the Bombay Municipality, while Bhāskar got himself employed in the Bombay High Court and rose to a

high position. Bhāskarpant wrote two books, the first of which was a translation of Karsandās Mulji's Gujarati book, 'Travels to England.' Karsandās was the first Gujarati gentleman to cross the seas and travel to England. His book was translated by Bhāgvat. This is a finely printed book with copious pictures and coloured illustrations. It is a detailed account of the travels undertaken by Karsandās Mulji in 1863 when ships had to travel round the Cape of Good Hope. As usual, this translation has an English preface. But the translation is very well done. The second book that Bhāskarpant wrote was a life of Rājā Rām Mohan Roy, the first great social reformer of Bengal. Rāmkrṣṇapant wrote a drama named Sāyujyasādhana and published it in 1868. It is a great and well sustained allegory. It is in seven acts and covers 358 pages. It is written on the analogy of allegorical dramas in Sanskrit. This allegory is one in which the soul and its various virtues and passions are personified. The verses occurring in the drama are simple, clear and well composed. Some of the dialogues are interesting and well sustained. Though the drama is didactic, the incidents are interesting and varied in character. Rāmkrṣṇapant wrote another book called "Kāyāji Saṁvād," a dialogue about body and soul. The author had a love of allegorical writing and proved a success in that form of literature. (See extract 50.)

MOROBĀ KĀNOBĀ VIJAYKAR

The next writer, Morobā Kānobā Vijaykar, comes from Bombay. He belonged to the Pāthāre Prabhu caste. He was born in 1813. After his education was over he found employment in the judicial department and rose to the position of a Judge of the Small Causes Court in Bombay. He was a great social reformer. Not only did he advocate widow marriage but he actually married a widow and set an example to educated widowers. He took part in the controversies on social reform and advocated social reform in general and that of widow marriage in particular. He wrote

small articles on this subject, But his great literary work is the famous novel 'Ghāśirām Kotwāl'. It is partly historical and partly imaginative. But it gives an interesting account of the condition of Poona during Bājirāv II's reign. (See extract 51.)

Vināyak Nārāyaṇ Bhāgvat is to be remembered by his adaptation from an English story named 'Unfortunate Murāda and fortunate Sallādin.' This adaptation was revised by Kṛṣṇaśāstrī Chiplūṅkar. Naturally the book makes an interesting and readable story. It does not read like a mere translation. It was published in 1862. In 1873 Vināyakraṇ Bhāgvat published a Life of Lord Clive based on that of Macaulay. It is a readable book.

Śivarām Śāstrī Pālande translated Prasanna Rāghava, a drama in Sanskrit. It is a readable book.

Kṛṣṇājī Prabhākar Kale wrote in a dialogue form a History of India and published the book in 1869.

It is interesting to refer to the posthumous publication of a young man, Viṣṇu Paraśurām Rānaḍe, who died while he was still a student. His book, therefore, remained unpublished for a long time. The credit of publishing it belongs to Viṣṇu Śāstrī Paṇḍit, proprietor of the Induprakāś Press in Bombay. The book gives an account of the life of George Washington. It is a very well written book of 80 pages. It shows that Marathi language was fit to express new ideas and thoughts to be found in English literature. This small book had the honour of being printed a second time in 1874. (See extract 52)

Sadāśiv Bajābā Śāstrī Amrāpurkar translated the allegorical Sanskrit drama called 'Prabodha Candrodāya'. It was published in 1851. This is a second rate production.

MINOR AUTHORS.

Vināyak Mahādev Śāstrī Nātū seems to be one of the early dramatists of this period. But his works are very little

known. These are named Nala Nātak and Bhillīnī Nātak. He also wrote a big poem called Gaṇeśapratāp. He came from Baroda State. (See extract 48.)

Keśav Sakhārām Śāstrī wrote only two books in Marathi : the first on the British rule in India, and the second a chronicle of England. The first was published in 1857. He is an author having neither genius nor capacity. His work merely shows how small and great people were moved by western culture to do something for their language and literature.

We now come to a writer from a noble family. His name is Dājīsāheb Kibe. He visited all the places pilgrimage of in India and wrote an account of them in two volumes. (See extract 49.)

Another writer from a sardar family is Raghunāth Viṭṭhal Viñcūrkar. He was born in 1824 and died in 1889. His only work is a poetical version of the Sānti Parva of the Mahābhārat. It is a readable translation in fine and flowing verse. It was published in 1869.

His original name was Dānī and he lived at Sāsavad. He became in 1842 the administrator of his estate which yielded an annual income of Rs. 75,000. He had paid visits to famous places of pilgrimage.

Rāmji Guṇājī Caugule was a Gavaḷī (milkman) by caste. He took to the medical profession and rose to the position of a doctor. He was sent as a doctor to Sindh when Sindh came under British rule. After retirement from medical service Rāmji came to Bombay in 1849 and there began his practice. He gave free medicines to the poor. He died in 1860. During his life time he published the first parts of two great works, the Nārāyaṇabodh and the Strī Caritra. The first is in the form of advice given by a father to his son. It is a diadactic work full of stories which are a blend of fact and fiction. But the book is rather a dull

reading. The second part of his second book was published by his son Nārāyaṇ.

Dr. Murrey Mitchel was a well-known figure in Poona. He was a very successful preacher. He conducted evening classes in Poona. He composed Abhaṅgas in Marathi for being sung at the time of preaching. He wrote about a dozen books in Marathi. His style is better than the usual style of missionary Marathi books.

Then we have to refer to another missionary. His name was Rev. Stevenson. He published in 1852 a philosophical book in Marathi called 'A Brief outline of Philosophy.' It includes a brief account of Indian Philosophy. At the end of the book an account of Christianity is given. The language is much better than the usual missionary language (See Extract 53.)

CHAPTER VIII

1866 to 1876: THE ROMANTIC NOVEL

The fifth period of our History i. e., 1866-76 just covers a decade. Like the fourth this is also a short period. But this period excels in the quantity of its literary output all the previous periods. In it are to be found over 150 writers small and great of whom only about 80, including missionary and anonymous writers, can find place in our history, while the remaining do not deserve even a passing mention. It is a fact to be noticed that this period does not produce any great translator, poet, prose writer or historian. This is to be attributed to the dominance of the English language and literature which resulted from the introduction of English as the sole medium of instruction in the higher educational system.

But the set-back to the development of modern Marathi literature was also given by the deletion of Marathi language and literature from the University curriculum. This so-called reform in the University studies was the work of Sir Alexander Grant. He was a classical scholar from Oxford who had won honours in the Greek language. He had also translated Aristotle's famous books on Politics and Ethics. He was appointed Principal of the Elphinstone College and immediately afterwards became the Vice-Chancellor of the Bombay University.

He had, before his mind's eye, the Oxford University where classical languages like Latin and Greek had a predominance in the curriculum, English Language finding no place in its studies. Sir Alexander, on this analogy, argued that in India Sanskrit and Persian ought to occupy a position similar to that of Greek and Latin in England. And so he felt that in the Bombay University Sanskrit and Persian should form the necessary second languages. He saw that, due to

the peculiar conditions of India, English was bound to have predominance over all other subjects and he had to keep that position of the English language intact. But he gave equal prominence to Sanskrit and Persian and ousted all the vernaculars of the Presidency from the University studies. For instance, Marathi language and literature was a necessary subject throughout the secondary and higher education since the beginning of western education in the Presidency. Now it was dropped out of university education.

Some far seeing Indians opposed the proposals of Sir Alexander on the ground that the educated men under his system would be altogether separated from the masses by being aliens in their own land as they would not be able to speak to the people in their language. This opposition was not heeded at the time owing to the great authority of the Vice-Chancellor. But by Sir Grant's so-called reform, Marathi lost its honoured position altogether. The result of this was that Marathi scholarship came to be looked down upon and the men brought up in the University atmosphere had a low opinion of the Marathi language. Let me now proceed to give, as usual, a detailed account of the writers of the period and their literary works.

KĪRTANE BROTHERS

First we must notice the literary work of the Kirtane brothers which is of a very superior quality. Both of them came from a Karādā family in Kolhapur. Both of them were well educated and were influenced in a similar way by their teachers and companions. Curiously both of them served different States in Central India though they were educated in Bombay. The elder brother Vināyagrāv is the better known author and a person of real genius. He was born in 1840 at Rājpur, Taluka Junnar, district Poona. His father Janārdanpant Kirtane rose from a very humble position to that of the State Kārbhārī in Kolhapur. Vināyagrāv, and the prince of graduates, Mādhavrāv Rānāde, to be referred to in

the next period were fellow-students at Kolhapur and in Bombay. Both of them were among the first Matriculates of the Bombay University. Vināyagrāv Kirtane was not able to secure a degree, while the more famous Rānaḍe passed all the highest examinations of the Bombay University in both Law and Arts.

Vināyagrāv first served as a teacher in a school in 1862. But from his very early age he showed an inclination to and love of Marathi literature. He became a member of the Marathi Dnyānprasārak Maṇḍalī of Bombay newly formed by enthusiastic youths for the spread of western culture and science through Marathi. This association did valuable work in its life-time though it did not live long. Before this body, young Kirtane read two or three of his essays. They were highly praised. Even his great original historical drama on Mādhavrāv Peśvā (Mādhavrāv I) was read before this body and then it was published. Vināyagrāv then left Bombay and served in several Central India States. His abilities were observed by Sir T. Mādhavrāv—the famous statesman who was both at Indore and at Baroda. So he took Vināyagrāv with him and gave him positions of profit and honour. In Baroda he rose to the position of the Nāyab Divān. In Indore he rose to the position of the Divān which he did not get in Baroda. After leaving the Indore service through a difference of opinion with the Mahārājā of Indore, he came to Poona but soon died in 1891.

Vināyagrāv Kirtane, as stated above, had a precocious intellect. His genius flowered very early but in later life he gave up writing in Marathi. So his literary output is very small, some designed works being left unfinished. But whatever he wrote had the spark of originality in it. His first drama was a great success. His second drama was an equally great success. It was based on the Biblical story of Job. But the whole design of the drama was Vināyagrāv's own. He also wrote a History of Central India. This work does not come up to the expectation of what was due to

Kirtane's genius. It shows that his intellectual powers were failing or he had no heart in his work (See Extracts 54 and 55).

NILKANṬH KĪRTANE

The younger brother was named Nilkanṭh. He joined the Deccan College at Poona while the elder brother joined the Elphinstone College in Bombay. Like his brother, Nilkanṭhrāv too read papers in Marathi before the Poona Young Men's Association. One essay of his was the famous one criticising Grant Duff and pointing out his mistakes of omission and commission in his History of the Marāṭhās. This essay was highly praised by the great Rānaḍe himself who, in later life, wrote the finest work on the Rise of the Marāṭhā Power. After finishing his education Nilkanṭhrāv took service in the Indore State in the educational department; but his life was chiefly spent in the service of the senior and junior Dewas States in Central India. He died in 1896. He was honoured by the British Government with the title of Rāo Bahādur. He translated Shakespeare's *Tempest* into Marathi. He wrote an essay on the popular Hindu religion and its value (See Extract 56).

RISBŪD BROTHERS

I have now to refer to two writers both of whom wrote poems and prose works in Marathi. One of them was probably the first great romantic novelist of high order.

Keśav Sadāsiv Risbūd was the elder of the two brothers. He was born in 1838 at Saṅgamner in Ahmednagar district. After completing his education he took to government service in the Educational Department. He was the first Indian Head-master of the Training School at Dhulia, West Khandesh district, and later he became the Head-master of the Jalgaon Marathi school. Unfortunately he became blind and had to retire from service. He died in 1900.

The first work that Keśavrāv wrote was the life of Dev Māmlēdār in poetic garb. The verses are quite readable though the subject does not properly lend itself to versification and the free use of imagination. His second work was named Svadeś Kalyāṇ Candrikā. This is a book consisting of four Kīrtans on Svadeśi delivered by the author. The verses show the new spirit of love of the country. Some of the verses are very good indeed. The whole tone breathes the new spirit produced by western education and European culture. His last work is named Sudhārakvāraṇāṅkuś. The author seems to have lost the fervour of reform in his old age. For this work is written in 1894 only six years before his death in 1900. There is one more work which the author wrote and which consists of miscellaneous verses on practical subjects. (See Extract 57).

THE FIRST ROMANTIC NOVELIST.

After completing his education, the younger brother Nārāyaṇrāv took service in the sub-divisional office, Sholapur district. He may be regarded as the first romantic novelist in Marathi. His first novel was published in 1868. It is named Mañjughoṣā. This is a story full of striking incidents and scenes. It seems to be modelled on the plan of the Arabian Nights. As a first attempt to write an original novel it is a creditable performance. The novel became at once popular. Its popularity is shown by the fact that the book went into the fourth edition within a few years, a rare thing in those days. Being encouraged by the success of his first attempt Nārāyaṇrāv wrote another romantic novel named 'Viśvāsrāv' just after a couple of years. The third novel named 'Vasant Kokiḷā' only half written by him was completed by his brother. This was published in 1876. But both the parts of the novel look as if they are from one hand. To compare small things with great, this partnership between two brothers resembles that of the father and son, Bāṇabhaṭṭ and Bhūṣaṇabhaṭṭ who between them wrote the famous Sanskrit novel called 'Kādambari' (See Extract 58).

VISṆU ŚĀSTRĪ PAṆḌIT.

A great social reformer, a Sanskrit scholar, a great journalist and a versatile Marathi writer : such was Viṣṇu Paraśarām Śāstrī Paṇḍit. He was born in 1827. He studied Sanskrit under the celebrated Śāstrī Rāghavendrācārya Gajendragadkar of Satara. He came to Poona in 1845. At Malegaon and Dharwar he served in the education department as a school teacher. Then he came to Bombay and finally settled there and became the editor of the Induprakāś, a Marathi newspaper newly started. The Induprakāś started in 1840 and the Dnyānpakāś started in 1848 were the first Marathi or rather Anglo-Marathi newspapers which gained popularity and had a long life. The Induprakāś after 60 year's life was discontinued but the Dnyānpakāś is still an influential paper of Poona. Both these papers contributed to the development of modern Marathi literature to a considerable extent. Paṇḍit was a versatile writer. He began his literary career by translating the famous book of Pandit Īśavarcandra Vidyāsāgar who was the first Paṇḍit to advocate widow-marriage and who proved from the Hindu Śāstras that widow-marriage was perfectly legal.

The next book was on the same subject of widow-marriage and it was published in 1870. It is a collection of four lectures that Viṣṇu Śāstrī delivered at Poona and Nasik, the two centres of orthodoxy. These lectures show his power of debate and of clear exposition of his views. It is a very good book on widow-marriage dealing with the pros and cons of the subject with earnestness. His third work is also a collection of four lectures that he delivered in 1872. This is a fine collection of lectures worth-reading even now. The first lecture deals with bachelorhood, the first of four Āśrams (stages of life), prescribed by Hinduism and shows how both boys and girls were enjoined to learn at the feet of a teacher for a number of years, how they were to enter wedlock after 20 years of age, how in both

respects the present Hindu society had degenerated and how in those days the social relations between the different castes were elastic, both inter-caste marriages and inter-dining being freely allowed and resorted to. The second lecture shows that Vānaprasthāśram (the third Āśram) is for control of the senses and is preparatory to complete renunciation required in the Sannyās Āśram (the fourth and last Āśram). It contrasts the Sannyāsis of the present day with the ideal given in the Sacred books. The third lecture deals with statecraft, gives very useful information and shows how the ideal of a king was held up by the Sacred Books before the rulers of India. The fourth lecture discusses the question of sea voyages and shows that though this custom was prohibited by later texts the older Śruti texts allowed it and hence there was nothing irreligious about it. All these lectures of the Paṇḍit are really very interesting even in these days. They are a very fine specimen of original Marathi literature. They show how the power of expression of new and difficult ideas was developing in the Marathi language.

Another book published in 1874 was named Devrukhyām-
viśayī Śāstra Sammat Vicār (position of the Devrukhe
caste according to the Śāstras). This is a discussion about
the position of Devrukhe Brāhmins in the Hindu caste
system. It is full of information and sound reasoning. The
peroration in particular is a fine illustration of the author's
style and thought.

The same year Viṣṇu Śāstrī published his only poetical
work called Puṣpamālā (garland of flowers). It is a collection
of short verses on various subjects exhorting people to reform
themselves and do things calculated to advance the cause of
the country. Some of them are fine verses showing the new
spirit of reform and progress. This book deserves reprinting.
The same year he published a prose translation of the
Vedic (verses) by name Sūryā Sāvitrī. Besides these princi-
pal literary productions Viṣṇu Śāstrī was concerned in

publishing reference books like English-Marathi dictionary and a Sanskrit and a Mahārāṣṭra Dhātukoṣ.

We must now refer to his work of social reform. As stated before he began his public career by the advocacy of widow-marriage. When the first widow marriage was celebrated in Poona in 1869 the orthodox Brāhmins of Poona put a religious ban on the promoters of the marriage, among whom Viṣṇu Śāstrī was one. Both parties appealed to the Śaṅkarācārya and under his auspices the famous debate on the legality of widow marriage took place in Poona in 1869. Viṣṇu Śāstrī was the principal defender on the side of the reformers. Though the actual decision went against the reform due to the desertion of one Śāstrī from among the judges; still the cause of widow marriage gained in popularity, and some widow-marriages took place in spite of the adverse decision. Viṣṇu Śāstrī, to prove the sincerity of his convictions, married a widow after he became a widower, but he did not long survive. He died in 1876 (See Extracts 59 and 60).

RĀMCANDRA BHIKĀJĪ GUÑJIKAR

Rāmcandra Bhikājī Guñjīkar was born in 1843 at Jāmboṭ—a village near Belgaum. He came of a Sārasvat family; he was educated first at the Sardārs' High School, Belgaum and then in Bombay at the Elphinstone High School. He passed his Matriculation examination in 1864. He was a class-mate of the famous judge, Mr. K. T. Telang. He joined the Elphinstone College but for want of sufficient funds he could not continue his college education. He took up service in the educational department and rose to the position of an assistant educational inspector. He retired from service and died in 1901.

Rāmcandrapant was a great linguist of his time. He knew not only Sanskrit, English and Marathi but also Bengali, Kannada, Gujarati and Urdu. But he does not seem to have made any use of these other languages in his

literary works. There he mainly depended upon Sanskrit and English literature. He began his literary career as a translator of the Śākuntal of Kālidās in 1870. It is a literal translation in prose of the world famous Sanskrit drama, and hence it is not so good as the translations of Goḍbole and Rājvāde nor is it so interesting as the free prose translation with comments by Mahādev Cimṇāji Āpte.

His historical novel named Mocangaḍ, published in 1871 was a great success. This is a finely written historical novel of Śivāji's time. It is excellent in its description and dialogue and it is very well sustained. The language is also very good and suitable for the historical novel. Then he wrote another novel called Saubhāgyaratnamālā. After this he wrote a historical and sociological book and called it Sarasvatī Maṇḍal. It was published in 1884. This is a well informed and well written book on the subject of Mahārāṣṭra Brāhmins, their origin, location, customs and other matters. It gives an account of the seven sub-castes of the Mahārāṣṭra Brāhmins. This is the masterpiece of Rāmchandrapant. He wrote another learned book called Kaumudī Mahotsava. He gave his ideas about Sanskrit Grammar in it. Along with this rather philological book, he wrote a short booklet on Marathi grammar as also on the purity of the Marathi language.

These are the literary works that the learned author published under his own name. But he was one of the founders of the oldest living magazine in Marathi i. e., the Vividhadnyān Vistār. He contributed several articles to this magazine and wrote criticisms on many a Marathi book. He suggested to the proprietor of the famous Nirṇaysāgar Press, Bombay, the name Bālbodh to the Children's Magazine, a new monthly the Press soon started. The name itself shows the originality of the author (See Extracts 61 and 62).

GOVIND ŚAṆKARŚĀSTRĪ BĀPAṬ

Govind Śaṅkarśāstrī Bāpaṭ was a Kokaṇastha Brāhmin and was born in 1840 at the village of Puḷyācā Gaṇpati

in the Ratnagiri District. He studied under his own father who was a Śāstrī and got proficiency in Sanskrit lore. For further Sanskrit studies he came to Poona and there learnt grammar and logic. Then for getting modern practical education he joined the Training College in Poona and passed his examinations there. He was appointed a Sanskrit Śāstrī in the Thana High School. From there he was transferred to Ahmednagar. Finally he came to the Elphinstone High School where he remained till he retired. He died in 1904. As stated at the outset Bāpaṭ Śāstrī was educated in Sanskrit and Marathi and became a great scholar in both the languages. But in order that the doors of the western culture and knowledge might be opened to him he learnt English privately in his later life.

His first book 'The History of Navigation' was published in 1872. This is a short history but it gives an interesting account of the two famous discoveries i.e., of Columbus and Vasco da gama. It is a very interesting book. His second book was an adaptation of an English version of the original book in French. It has a preface in which the author gives his views on poetry. It was published in 1874. The next book that Govind Śāstrī wrote was an adaptation in Marathi of the English story 'Paul and Virginia'. It was printed in 1875. It at once became a popular book, especially because it was in keeping with spirit and temper of the young persons, fond of reading stories of adventure. His next publication in 1875 was an adaptation from the famous English book 'Sandford and Merton.' This too became a favourite book of the young.

A more serious book for the general reader Govind Śāstrī published in 1876 and called it Gadyaratnamālā (a garland of prose pieces). These are interesting essays on all manner of subjects taken from English and Sanskrit literature and many original subjects of his own choice. They are written in simple language. They are didactic in character, but they are calculated to liberalise

the minds of readers and teach them higher principles of life. This book is similar to a book of the same name by Vināyak Koṇḍadev Oka (a voluminous writer to be described in this very chapter). Oka's book is more historical and less didactic. But both the books are a valuable contribution to modern Marathi literature. A Book similar to the above was Nīti-Mandir. It was published by the author in 1879. This book consists of three separate parts. The first brings together moral precepts from the Manusmṛti; the second consists of the advice of Vidur in Marathi prose adapted from the Mahābhārat; the third part, which is the longest, contains stories from the Hitopadeś.

After this there was a break in the literary activity of Govind Śāstrī. Only he wrote something on Napoleon Bonaparte and on good conduct, two great subjects beyond the capacity of the author. Then after three or four years he wrote a series of very short stories taken from the Rāmāyaṇ, the Mahābhārat and some foreign romantic myths. They were all published in 1885. After five years again he wrote five more books. Though really these publications of the author belong to a later period of this history it is better to refer to them here in connection with an account of the author. Thus the literary activity of Govind Śāstrī continued for about 25 years. He is so voluminous a writer that all his publications are about 25 in number (See Extracts 63 and 64)

DATTĀTRAY VĀSDEV JOGLEKAR

We now come to another very prolific writer but of much inferior calibre, Dattātray Vāsudev Joglekar. But it is an interesting fact about him that he was an actor first and then after some experience in that line he became a dramatist. So he may be regarded as the forerunner of the more famous Yaśvantrāy Tipṇīs. He wrote about 15 dramas, the stories being mostly taken from the great store-house, the Mahābhārat. Besides these mythical subjects Joglekar wrote

dramas on social subjects referring to the immoral practices obtaining in the society of the time. These plays have names like Dhūrta Cāturya, Varāṇ Bhāt Prahāsan. The other books are adaptations from Persian stories. His last book in this line is called Vinod Ratna Bhāṇḍāra (treasury of humour). The first part alone seems to have been published. Curiously two of his books are on philosophical subjects. Very little is known about this voluminous author. But his writings cover a period from 1876 to 1890 (See Extracts 65 and 66).

VĀMAN KṚṢṆA DEŚAMŪKH

The next writer seems to be the author of two books only, both of them novels: Suhāsyavadanā and Mohanā.

VĪREŚVAR SADĀŚIV CHATRE

We have to refer to another writer who is more known by his famous father Bāpūsāheb Chatre. His name is Vīreśvar Sadāśiv Chatre. He wrote only two books the Nārāyaṇrāv Peśvā Nāṭak in 1870 and the Kāmanā Kalpa Vṛkṣa in 1888. The first book, a drama, is a very common place one. But the second work is much better. It consists of 7 parts with separate paging. So they seem to be booklets separately published at first and subsequently put together. It is published in 1888. The book though so miscellaneous is well written on the whole. Some of the stories are interesting. The name of the book is very ambitious. It means literally the desire-fulfilling tree. The name seems to be allegorical. This book shows that the son had got at least some skill in writing good original Marathi (See Extract 67).

NĀRĀYAṆ RĀMCANDRA SOHONĪ

The next writer we have to refer to is Nārāyaṇ Rāmcandra Sohoni. He wrote two books, both of them being divided into two parts each. The first is called Upayukta-

kathā Saṅgraha (collection of useful stories). It was published in 1875. It contains various Paurāṇik stories about the Hindu holidays and Hindu popular vratās like Satyanārāyaṇ, Rāmjayanti (birth of Rām), and Ekādaśī. The stories are in form poetical. The idea of giving knowledge to the public is the only new idea in the book. It is a second rate production. The second book is called Sanmārgabodhak Strīcaritra (lives of women pointing to the moral path). It is also in two parts and is published in 1877. It is a long book, having a story within a story. It is modelled on the old Sanskrit book of the degenerated times of Śukabahattari. It deals with the adulterous propensities of men and women in the form of stories and tries in the end to give good and sound advice to men and women so that they might be induced to check their propensities and take to good life. The stories contained in the book are not of the romantic type but contain realistic incidents from the life of the middle class people. This is also a book of second grade literary merit.

JANĀRDAN MOROBĀ PĀṬIL GOREGĀVKAR

Janārdan Morobā Pāṭil Goregāvkār has to his credit three books only. The first is called Snehācī Bheṭ (present of love to a friend) published in 1872. This is a short interesting story of two school and college fellows meeting in later life accidentally, one as a magistrate and the other as an accused. This is a fine little story written in a fascinating style. The next book is named Satyadarśak Hirā (Diamond indicating truth). The last book is called Āī Narmadā (mother Narmadā) or Bhrānti Nirasan (removal of illusion) (See Extract 68)

RĀVJĪ MANOHAR TĀKBHĀTE

Rāvji Manohar Tākbhāte can be remembered for three works of his. The first was published in 1872. It is a drama named Haṁsa-pālikā Nāṭikā. The second was published

the same year and was a novel called *Kiśabarāsika*, a romantic novel published in 1872 on the model of the Arabian Nights. The third consisting of three parts was called the Persian Nights.

BĀLKṚṢṆA MALHĀR HAṂSA

After making a mention of a few writers whose literary efforts found a place in our history simply because they indicated a keen desire to write in Marathi, we now come to a writer who made a valuable contribution to Marathi literature. He comes from the Nizam's territory which includes the original heart of the Marathi language and literature. He comes from Beed, a town in the Aurangābād district. He comes of a Deśastha Brāhmin family. His name is Bālkṛṣṇa Malhār Haṁsa *alias* Bīḍkar. He was a great Marathi scholar and was a keen student of old Marathi literature. He made his name in all Mahārāṣṭra as a great critic and appreciator of old poetry. Naturally he was a poet himself. Though he was a state subject he had taken service in the British district of Khandesh. He was the head clerk of a deputy inspector of that district.

His first literary work is a narrative and descriptive poem. It was published in 1873. The poem is named *Bhāgīrathī*, i.e., the famous Indian river, the Ganges. It describes the course of that river as far as Badrinārāyaṇ, a famous place of pilgrimage in the Himalayas. The verses are clear, lucid and vivid. The poem is modelled on the Sanskrit poem of nature description. The second poem of Bīḍkar is a biographical one. It is a short collection of verses on the life and doings of Dev Māmledār. The poem shows what impression Dev Māmledār had made on the people of his time. This poem was published in 1876. Then he wrote a number of critical monographs on the poets and saints of Mahārāṣṭra i. e., Dynāneśvar, Eknāth, Tukārām, Rāmdās, Vāman Paṇḍit and Moropant. The critic has dealt with practically all the great poets

of Mahārāṣṭra. His critical essays on Vāman Paṇḍit and Moropant are particularly good and show the author's critical powers (See Extracts 69 and 70).

KṚṢṆAŚĀSTRĪ RAGHUNĀTHŚĀSTRĪ TALEKAR : 1826-1880

We now come to another Marathi writer who did much to add to the reference section of Marathi literature. His name is Kṛṣṇaśāstrī Raghunāthśāstrī Talekar. At a late age Raghunāth Śāstrī, the father of the writer, joined the Pāṭhaśālā at Poona and learnt at the feet of Major Candy. But he died prematurely while still studying. So Major Candy appointed his son Kṛṣṇa Śāstrī a clerk in his office. He served the Education Department in various capacities. First, he was asked to help Molesworth in the work of his dictionary. Then he served as a teacher in the Belgaum High School. While there he did privately the work of teaching Marathi to Europeans. This tuition work was very remunerative. It had got a technical name Paṇḍitgiri (profession of a teacher of languages). Then he became the Head-master of Ratnagiri High School. From there he was transferred to Nagpur and then back to Khandesh and worked as an Educational Inspector. The last appointment he got was that of the Marathi Translator to Government. He died in harness in the year 1880. He was a well read man and was popular both among private gentlemen and Government officers. His literary works are an English-Marathi Dictionary, a Marathi Grammar, a Sanskrit Grammar and some work in connection with text books.

RAGHUNĀTH ŚĀṆKARŚĀSTRĪ ABHYAṆKAR

Raghunāth Śāṅkar Śāstrī Abhyāṅkar is credited with writing three worthless dramas named Prabhodhanidyat, Hariścandra Satvadarśan and Virāṭparva. What a queer idea to make one drama of the whole Virāṭ Parva ! But one more book that the author wrote was a good one. It is a translation of the Sanskrit philosophical work Pañcadaśī.

The next writer worth referring to is Rāvji Śāstrī Sadāsiv Goḍbole. He seems to have written three or four historical books. The first is a life of Robinson Crusoe. The second is a short history of the Marathas and the Mahārāṣṭra country and the third and fourth books are both histories of India, one being adaptation of Monro's book and the other being that of Hunter's book.

BAJĀBĀ BĀLĀJĪ NENE

Of Bajābā Bālājī Nene very little is known except that he was the author of four books in Marathi. The first book named Sairandhrī Nāṭak published in 1872 is an inferior drama coming from a mediocre writer. His next work is called Hīḍimbāvadh. This is a short story in verse. It is in imitation of old ākhyānas. It is a mediocre production. The next book is an adaptation of Cowper's John Gilpin. First it is given in prose, then the original English is reproduced and lastly comes the Marathi version in verse. This is a slightly better production than the other poems. Another book was named Viśvasenā, properly a novel.

DR. SAKHĀRĀM ARJUN

Now we come to Dr. Sakhārām Arjun (1839-1885), a man of a different profession wherein he made a great name. He comes in our history as he wrote some Marathi books on his subject as also on literary topics. He was born in Bombay of the Somavamśiya Kṣatriya caste. He was an orphan since 1850 and so was a self-made man. He took to medical education and passed his L. M. examinations in 1863. Soon he made a great name as a medical practitioner in Bombay. He was appointed an assistant Surgeon in the J. J. Hospital; so also he was made a lecturer at the Grant Medical College to teach medical science through the medium of the Marathi language. His first literary attempt is the reprint of

a lecture delivered before the Dnyānprasāraṅk Maṇḍalī of Bombay in 1877. It is a good lecture on the need of the system of grown-up marriages among the Hindus and the evils of child marriage. Then he wrote booklets on pregnancy and delivery. His other medical books are 'Man's food', 'Botany' and 'Bombay flora'. His last book was named Ḡṛhiṇī Kaṇṭha Bhūṣaṇ.

BHĀSKAR DĀMODAR PĀLANDE

Bhāskar Dāmodar Pālande comes from a priestly Kokanastha family, his father being a dependent of Nānā Phadnis. Bhāskar was born in Meṇavali, the home of Nānā, in 1832. Poverty led Dāmodarbhāṭ to remove to Thana for his livelihood. Then young Pālande learnt up to his matriculation examination which he passed in 1847. He graduated in 1850 from the Elphinstone College. After completing his education he got a chance of becoming a tutor to the Chief of Jamkhandi, a State in the Southern Maratha Country. But he soon left that job and joined Government service where he served in various capacities and by his abilities and force of character rose to the high position of a Judge of the Small Causes Court in Bombay. He died in 1874 at the age of 43 only. He was one of the sincere advocates of female education. He was a great Sanskrit scholar though brought up in the western system of education.

His first work was a translation of the Vikramorvaśīya—a drama of Kālidās. It is a fine and readable translation showing that he was a promising writer in Marathi. His second work is a poem named Ratnamālā (Garland of gems). It was published in 1867. It at once became popular and a second edition was printed in 1873. It is a devotional poem but indicative of the new culture. It shows a monotheistic bent of mind in the poet. It has an ease and flow which shows that Pālande had real poetical talents. His third book was named Gītāsudhā (Nectar of Gītā). It was published in 1873. It is a versified translation, verse for

verse, of the Bhagavadgītā, in the Marathi Sākī metre. It is a fine Marathi translation in simple readable verse (See Extracts 71 and 72).

GAṆPATRĀV RAGHUNĀTH NAVALKAR

Gaṇapatrāv Raghunāthrāv Navalkar was born of the Pāthāre community of Brahmins. He was a convert to Christianity. He was concerned in establishing an English School at Alibag, Kolaba district. His literary works are the following: Khristvijay, a New Marathi grammar, a New Marathi Grammar for Children and lastly a dramatic piece.

BĀL YADNYEŚVAR ŚĀSTRĪ GURJAR

Bāl Yadnyeśvar Śāstrī Gurjar has to his credit three works. The first is a short poem describing the river Gaṅgā, a subject handled by so many poets. It was published in 1873. It is a common-place poem. The second poem is in 'Praise of Hīṅgalā Devī' a goddess in the north of Karachi. It is a curious fact that this same goddess is said to have two other abodes one at Caul in the Kolaba district, and the other at Mangarole, a State in Kathiawar. The poem is of a devotional type. The third book is a reprint of a lecture delivered by the writer in 1889. This gives a comparative account of the several religions and so teaches the spirit of toleration. It is an interesting and informing lecture. The fourth book is named Ahilyā Pañcak.

MAHĀDEV MOREŚVAR KUṆṬE (1835-1888)

We have in Kuṇṭe a great educationist, a great antiquarian scholar, an orator, and a poet of high order. He came of a Kokanastha family of Māhulī, district Satara. He learnt nearly the whole of the Ṛgved with his father. After 12 years of age he thought of getting western education. He went, therefore, to Kolhapur and maintained himself by begging, showing a love of learning which reminds us of

mediæval students in Europe. From there, he came to Bombay in 1856 and joined the Wilson College. He passed his B. A. in 1864. The very next year he was appointed Head Master of the Karachi High School. His services were lent to the Kolhapur State for a time. From there he came to Poona as the Head Master of the Poona High School where he remained till his retirement. He was an efficient teacher and administrator. He was a great orator. He could deliver thumping speeches with his loud voice — both in English and Marathi. He learnt Sanskrit at a very late age and made a name in Sanskrit antiquarian research by writing a long book on the subject in English. He wrote three Marathi poems named Rājārām Mahārāj (of Kolhapur), Rājā Śivāji and on Mind. In writing Marathi poetry he followed the English poet Wordsworth. His aim was to teach the masses and make them take interest in literature. So he wrote verses in the common language of the people. His style was accordingly simple, lucid and vigorous. He varied his style according to the sentiment and subject matter described in the poem (See Extracts 73 and 74).

ANNA MOREŚVAR KUNTE

Mahādevrāv had a brother by name Anna (1844–1896) who made his name in another line. He was born at Māhulī, district Satara and was educated, like his brother, at Kolhapur and Bombay. He passed his B. A. in 1866. Then he took up the study of medicine. He passed L. M. and S. in 1870 and M. D. in 1874. He was a very successful medical practitioner and rose to the highest rank in his profession. Later he became a professor of Anatomy in the Grant Medical College, Bombay. He had a liking for philosophical literature of the Marathi saints and so he published Dnyāneśvar's two great works, the Dnyāneśvarī and the Amṛtānubhav with explanatory notes. This was a valuable contribution to Marathi literature. He wrote a book called Strī-roga-cikitsā (Diagnosis of Women's Diseases). He died in 1896.

VĀSUDEV RĀMCANDRA MOHONĪ

Vāsudev Rāmcandra Mohonī was the Head Master of Varangaon School. His first literary attempt was an adaptation from Shakespeare's Comedy of Errors. It was named Bhura (Illusion) and was published in 1872. This was not very successful. His second attempt was a devotional poem called Mohinī published in 1872. This is in imitation of the Kekāvalī of the poet Moropant and is composed in the same metre. However, this poem indicates the modern spirit and modern knowledge of the author. For in praising God as the author of creation, the writer makes use of all the well known laws of the several physical sciences to show the power of the creator. The verse is tolerably good and readable. His next work was called Rāmodbhava Caritra and was published in 1875. It gives an account in verse form of Kāśirāj. It is a common place poem. His next work is a poetic life of a Sādhū named Khaṇḍojī Mahārāj Pimpalnerkar and was published in 1875. His last work seems to be a novel with the title Piyūṣabhāṣiṇī and Madana Mañjarī published in 1883.

KṚṢṆĀJĪ PARASARĀM GĀḌGIL

Kṛṣṇājī Paraśarām Gāḍgil (1847-1896) was a Kokanastha Brahmin from a poor family. He was educated in Poona and passed his B. A. in 1867. For a time he served in the Education Department and at the same time studied law privately and passed successively the examinations of the district pleader and the High Court pleader. Then he took service in the Government Judicial Department and served as a Sub-Judge in many places till his retirement. Towards the end of his life he had become an actual Sannyāsī and assumed the name of Vidyānand Svāmī. He is a rare example of an educated person adopting the old and venerated fourth āśram enjoined by Hindu scriptures for all Brahmins. A similar example set by the more famous pleader and philanthropist Mahādev Chimnājī Āpte taking Sannyās with the name Ānandsvāmī is still more striking.

Kṛṣṇājipant was a life-long student and he had great love and liking for Marathi literature in which he was well read. His first literary work was an one-act drama published in 1874. The one-act play is a form very recent even in English literature. Here is drawn a picture of an unscrupulous, ambitious and a wicked man sent to jail where he dies. The piece is written in a lively style, the dialogues are vivid and interesting. The hero has a significant name Duṣṭabuddhi (a person of a wicked mind) and his daughter is named Yamunā. This is a fine original dramatic piece indeed. His next venture was a bigger drama named Veśa-vibhrama, published in 1891. Here the author worked on a wider canvas. This drama is superior to the previous one and shows the literary talents of the writer. His next attempt is a translation of Cicero's famous speeches. His fourth literary work is an adaptation of Lubbock's famous book 'Pleasures of Life.' Both these translations are written in fine Marathi style and read like original works. His last publication is only a reprint of a lecture on the subject of organisation of society (See Extract 75).

GAṆEŚ VINĀYAK KĀNĪṬKAR

Gaṇeś Vināyak Kānīṭkar is mostly a romantic story-teller. Campāvati Nāṭak (1871) is a romantic dramatic novel, a new form adopted by the writer to tell the story. For, it is partly a novel and partly a drama. This was probably found to be inconvenient by the writer and so he gave it up in his later productions. Madhusūdan va Campāvati (1872) is a pure romantic novel describing the (1877) wonderful troubles and adventures of the hero. Damayanti is a prose version of the famous Mahābhārata story. The style is simple and clear. Hirālāl (1873) is again a romantic story similar to his previous works. Rājahamṣa Vijaya (1876) is again a novel. It is a tolerable performance.

BAJĀBĀ RĀMCANDRA PRADHĀN

Bajābā Rāmcandra Pradhān (1838-1886) came of a Kāyastha Prabhu family from Dapoli, district Ratnagiri. After passing the entrance examination he joined the Poona Pāṭhaśālā with reluctance. For he had a liking for medical education, but his father would not allow him to take to that line. After completing his education he took up service in the Education Department and rose to be a deputy educational inspector. During his official career he had to move from place to place. He worked in the Bombay Presidency as also in the Central Provinces and Berar.

Daivasenī (1867) is a fine poem freely adapted from and modelled on Scott's *Lady of the Lake*. The book has an English preface. The style and manner of narration are suited to the romantic subject. The poem reads like an original one and has not the ruggedness of an adaptation or a translation. The poem shows that the writer had good poetic talents. After this successful attempt it was expected that the author would continue his literary efforts. But for some unknown reason he does not seem to have done much in the literary line till the publication of his subsequent works. Sadguṇī Strī (1888) is a realistic and didactic novel. It is quite a readable book. Bhrāntikṛt Camatkār (1888) is a joint dramatic production with the help of Jathār. This adaptation from Shakespeare's *Comedy of Errors* is a good production. It was frequently brought on the stage and proved a success. 'Phārā Divasācī Goṣṭa' and 'Jhāle te ṭhīk Jhāle' (1888) are the finest short stories. They are really the masterpieces of the author. They may be regarded as valuable additions to Marathi literature, probably the first in the line of short stories (See Extracts 76 and 77).

PURUṢOTTAM BĀLKṚṢṆA JOŚĪ

Puruṣottam Bālkṛṣṇa Jośī (1856 to 1927) was a Yajurvedī Brahmin from Bombay. He passed his entrance

examination in 1875 and joined the college but had to leave it soon due to ill health. Then he took to Government service and worked in several departments. During the latter part of his service he was transferred to the Antiquarian Research Department and worked under Professor Forest and assisted him in publishing documents and papers regarding Maratha History. He did useful work in the compilation of Gazetteers. He was a born poet and wrote verses when he was only 14. He has to his credit a large number of small poems like Padya-Sudhā, Samādhi Śatāvali, Śivadukkhāśru-Mārjan and Ānandodgār. Mukṭāvali (Garland of Pearls, published in 1873) is a collection of devotional songs. The verses in the book are in simple Marathi and are creditable to the poet as his first literary attempt. It is a religious-didactic poem. Victoria Mahotsava (1887) i. e. the Jubilee of Queen Victoria is a commemorative poem. The poet shows his imagination and descriptive power to a great extent (See Extracts 78 and 79).

GOVIND VINĀYAK KĀNĪTKAR

Govind Vināyak Kānītkar seems to be a brother of Gaṇeś and is an author about whom little is known. He seems to have a romantic turn of mind as many of his stories are of that type. Yamāvar Dhāḍ (Pouncing upon the God of Death, 1876) is an elegant allegorical story. It is a well sustained and a well written story. The imagination displayed here is of a high order and is within artistic bounds. This story is the author's masterpiece. Sudarśana Śaśikalā (1877) is a long story beginning with a King, his death, the coronation of his son and so on. It is half a drama and half a novel, a peculiar literary combination. The subject is too long for a drama or a novel. Adbhut Camatkāṛ Saṅgraha (1878) is a collection of short but interesting stories. They read like foreign stories,

but they are well written and are quite entertaining. Bhadrāyu Kīrti Mālīnī is again a romantic novel of a piece with his other novels and dramas (See Extract 80).

KĀSĪNĀTH BĀLKṚṢṆA MARĀṬHE

Kāsināth Bālkṛṣṇa Marāṭhe was one of the early batch of educated men of Poona. He was born and brought up in Poona. After passing his B. A. from the Deccan College and his LL. B. from the Law Class, Bombay he was taken up in the Judicial department and rose to a high position in his service and retired after the full period of his service was over. He spent all his days of retirement in Poona helping many public institutions both by his advice and money. He was for many years a member of the Council of the Deccan Education society and was for some time a member of the Governing Body of the Society. He was a man of liberal views. His literary work, especially in Marathi, is seen from the following works of his.

Vedāviṣayī nibandha (Essay on the Vedas, 1869) is a short but readable essay on the Vedas giving an account of Samhitās, Brāhmanas and Upaniṣads—the three sub-divisions of Vedas in the wider sense of the term.

An essay on the Novel and the Drama (1872) is a well written essay with a criticism and appreciation of the Marathi novels and dramas published till his time. It is probably the first book dealing with the subject of literary criticism. It is a readable book.

Rasāyana Śāstra (1876) is an adaptation of Roscoe's Chemistry from the Science Primer Series. It is a short elementary book on a great subject. But it is a readable book and does credit to the author in writing on a new science full of technical terms.

Nyāyasāstra is equally an elementary book on logic. Bhūvarṇan is a geographical book. Bhūstara Śāstra is

a book on geology. Vanaspati Śāstra is a book on plant life.

All these books seem to be translations or adaptations from Science Primer Series. The writer's aim was to enrich Marathi literature by supplying books on all modern sciences developed in the West and thereby spread Western science and knowledge among Marathi speaking people.

ĀTMĀRĀM MOREŚVAR CHATRE

About Ātmārām Moreśvar Chatre very little is known except that he was a school master at Baroda. Ātmabodha (1875) is a didactic poem dealing with moral but common themes. The language of the poem is simple and clear. It is a good poem on the whole.

His other works are the following:—(1) Translation in verse of Ādhyātma Rāmāyaṇ, (2) Gaṇeś Lilāmṛt, (3) Pañcāyatana Rahasya, (4) Bhāgvat and Daśama Skandha, (5) Śiva Kathābdhi Manthana and (6) Vālakeśvar Mahātmya.

JANĀRDAN HARI ĀTHALYE

Janārdan Hari Āthalye (1826–1900) was a fellow student of Raosaheb Maṇḍalik a famous lawyer and orientalist and was related to the Sanskrit scholar Bāpūsāheb Āthalye.

He was born in 1826 at Sipoṣi, Taluka Sangamner, district Ratnagiri. He was a self-made man receiving both his primary and English education privately and at home. But he became fond of reading English newspapers which had made their appearance about that time. Thus he became interested in the affairs of countries outside India. He studied Sanskrit too. Thus well equipped for literary work he made up his mind to devote his time and energy to journalism refusing government service offered to him. As a preliminary to and as necessary for journalism he started a

Press at Ratnagiri in 1848 and a newspaper named 'Jaganmitra' (Friend of the World) in 1853. He conducted that paper till 1890 i. e., for about 37 years. In his paper Janārdanpant fearlessly exposed evil doings of officers and criticised Government measures and policies. In the khoti agitation he put before Government the rights of Khots.

Not being tied down by Government Service Janārdanpant was free to devote all his time to public causes and acts of public utility. For instance, he started a Marathi School at Sipoṣi and with the generous help of rich people of the place he built a beautiful building for the school. Janārdanpant lived to a green old age and died in 1900 in Bombay.

His other literary works are the following. Vidyodbhava Lābha (1849) is an essay on the advantages of learning. Śabdasiddhi Nibandha (1871) is a philological essay about the derivation of Marathi words from Sanskrit. Mūrkhāśataka (1877) is a translation in verse form of 25 well known Sanskrit verses about a fool. Kali Udbhava (1878) is a Marathi rendering of the Sanskrit work about the dark age to come. It consists of worldly-wise and cynical advice about how to prosper in the world. Sad-yasthiti Nibandha is an essay on the present state of things. Nyāyābhdhi Setu in two parts is about law. Vidyāmālā, Br̥hat saṁhitā Sūtra, Jyotiṣ, Bālvaidya, Pāk Sāstra are his lesser known books.

ŚIVRĀM RĀMKRṢṆA NIJASURE

Śivarām Rāmkrṣṇa Nijasure (1850-1878) comes from Ahmednagar district. He became a teacher in Kāmāṭhipurā school, Bombay. He was a modern poet whose poems were published in a series known as "Modern Poetry".

Vidyādhana Praśamsā (1872) is a short narrative poem in which the importance of learning as against wealth is demonstrated by an interesting story in which God Śaṅkar (God of learning) and Kuber (God of wealth) figure as

rivals of each other. It is a good narrative poem indicative of the modern new spirit taught by western education.

Cāturya Saṅgraha, Part I (1875) is a collection of interesting stories and anecdotes culled from tradition and old books. The language is good and the book is quite a readable one (See Extracts 81 and 82).

VINĀYAK BĀLKṚṢṆA DĀMALE

Vināyak Bālkṛṣṇa Dāmale is said to have published only two books: One a translation of a lecture by Navroji Phardunjī about how Europeans behave towards the Natives (Indians) and the other a novel. The lecture was published in 1874 and is a very good translation. The other book Avaliyā a novel is practically unknown in these days.

LAKSMAN KEŚAV JORVEKAR

Lakṣman Keśav Jorvekar served in the Education Department in Nagpur and Berar and rose to the position of a Headmaster.

His novel named Vicitrapuri (1870) is one of the first original social novels of the time. This novel depicts the social evils and superstitions of our society and it mercilessly exposes them so as to create in the minds of the public a keen desire to give them up. It is an original novel and is very interesting and instructive. It is really a very creditable performance of the author. His next literary attempt was not a novel as was to be expected. But the author made an attempt to write a poem which did not succeed like his novel.

The poem named Śivarājilīlā (1874) is a long poem consisting of 13 cantos on an incident in the life of Śivājī Mahārāja — a favourite theme of Marathi poets. This was better treated by Mādhavrāv Kuṇṭe. But this is a tolerably good poem and shows that the author was a very good hand at versification. But he cannot be called a gifted poet at all.

CINTĀMAṆ GAṆEŚ DĪKṢIT

Cintāmaṇ Gaṇeś Dīkṣit is known to have published only two books. Vidagdha Stricaritra (1871) is a social novel of middle class life. This was a new attempt unlike the familiar form of novel writing in Marathi of that time. The novel is a readable performance. His second attempt is again a novel dealing with the story of a middle class life. Both the novels are written in the dialogue form between two travelling friends. The form of writing is attractive and the author has achieved tolerable success in his two attempts.

KṚṢṆĀJĪ RAGHUNĀTHJĪ

Kṛṣṇājī Raghunāthjī is remembered by one novel of his. This novel Bairāgi, an Ascetic (1873) is partly romantic and partly realistic. It deals with the immoral life of an ascetic. The story is told in an interesting manner but it is full of improbabilities. One character Mathurā is represented to have miraculous powers. This is a readable novel calculated to impress the value of morality by pointing out the evil of an ascetic life. His other book seems to be an essay (1893) dealing with the duties of mankind. But there is nothing striking in the essay.

VYAṆKATEŚ RAṅGO KAṬṬĪ

Vyaṅkateś Raṅgo Kaṭṭī hails from the Canarese-speaking country. His first work named Nara-tanu is a compendium of human Physiology based on Carpenter's book. It is a good translation looking to the difficulty of expressing new ideas in Marathi. The second book of the author, unlike his first, is an original drama on the life and unfortunate end of Savār Mādhavrāv Peśvā, a tragic story (1871). This is a much better performance than his translation indicating that the author had some literary talent.

RĀMCANDRA ĀBĀJĪ RĀJE

Rāmcandra Ābājī Rāje has only two books to his credit. Vilāsinī (1871) is a novel of the romantic

school though containing less improbable incidents and giving more natural and probable events. It is a tolerably good work though only second grade in literary value. His second work is on a scientific subject. It is on agriculture. In the early days of Marathi writings there was no clear distinction between literary and scientific writing. For, both kinds of writers owed their inspiration to the English works on the subject and the object of the writer was simply to spread the European science among Marathi people.

MORO VIṬṬHAL VĀLVEKAR

Moro Viṭṭhal Vālvēkar is credited with the publication of two books, both historical. The drama named *Niladarpan* (1872) is an adaptation of the English version of a Bengali drama. The original Bengali drama was written in 1860 and was intended to expose the tyranny and oppression of labourers in the indigo plantations of European settlers in Bengal. The drama made a great impression. It was translated into English by the Rev. Mr. Lang, a sympathetic Missionary worker. For this, he was prosecuted on a charge of libel by the planters and he was sentenced to one month's simple imprisonment and a fine of Rs. 1000. Though the British Judge sentenced the missionary still, after his release the Indians honoured him and took him to his place with a great procession. Such was the interesting but curious history of the original drama. The translation of the famous drama was revised by a great social worker and a renowned writer in Marathi i.e., Viṣṇu Śāstrī Paṇḍit. So the drama has been very well translated. It reads like an original drama and being tragic it moves the hearts of the readers while the book is being read. The other work of the author is an adaptation from some English books on the life and career of Washington (See Extract 83).

PĀṆDURĀṄ VYĀṆKATĒṢA CINTĀMAṆĪPETKAR

While passing through a dreary and desolate desert you suddenly come to an oasis and then you feel overjoyed at

that green and lively sight ! Such was literally my feeling when I came to the beautiful poem of Pāṇḍuraṅg Vyaṅkaṭeśa Cintāmaṇiṭeṭkar while reading literary writings of this period.

Pāṇḍuraṅgrāv (1851-1879) came from the village Cintāmaṇiṭeṭ where his family had a hereditary right of priesthood. His father died while he was quite young. His mother brought him up. He passed his Matriculation examination in 1868. Immediately he took to service and was taken up in the education department. He rose to the position of a deputy educational inspector. But he died very prematurely. His death was a great loss to modern Marathi literature. For, Cintāmaṇiṭeṭkar was a born poet and if he had lived longer he would have made valuable additions to modern Marathi poetry similar to what Vāman and Moropant did to old Marathi poetry. He was a great linguist and knew Sanskrit, Urdu, Gujarati and Canarese languages. His only poem named Gaṅgāvaṇṇan (1874) will always remain an ornament of Marathi literature. This poem belongs to the class of descriptive lyrical poems. It consists of 332 verses in several Marathi metres. It is an original poem, in which the poet describes vividly and feelingly whatever he saw and experienced while travelling through and by the side of the famous Indian river Ganges. The poem shows the wonderful imagination of the young poet (See Extract 84).

KĀŚINĀTH RAGHUNĀTH NĀTU

Kāśināth Raghunāth Nātu (1840-1897) came of a Kokaṇastha Brahmin family of Acarā near Mālvan, District Ratnagiri. After receiving English education at the district High School, he started an English School of his own. He passed the District Pleader's examination in 1874. He began his practice in Poona and within a short time made a great name in his profession. He had the talents of an orator in him though he did not come to the front as a public speaker. But whenever he got up on his legs the audience was thrilled in advance. He was a witty speaker

and was able to move his hearers to peels of laughter. His sole literary work is Vijayasing (1872). It is a translation of Shakespeare's *Julius Cæsar*. This is not a literal translation retaining the names of original characters of the drama. The author has given a purely Indian garb to the original story. But it is a creditable performance indeed. The language is clear and vigorous. The dialogues are well maintained throughout. The drama reads like an original literary piece in Marathi. Its foreign aspect has been completely disguised though the spirit of the original drama is well maintained.

DATTĀTRAYA KŌṆḌO GHĀṬE

Dattātraya Kōṇḍo Ghāṭe (1875-1899) was an inhabitant of Shrigonda in Ahmednagar district. He was educated at Ahmednagar at his grand-father's and he passed his Matriculation in 1890. He passed the B. A. examination from the Indore College. He then became a writer in the Sayājī Vijay newspaper of Baroda. He wrote poems on a variety of subjects and they were published in a collected form under the name Dattācī Kavitā (Poetry of Datta) after his premature death by plague at Baroda. His other literary work is a historical drama named Afzulkhānācā Mrtyu (Death of Afzulkhan, 1871). It is a tolerable performance but not as good as some of his poetical pieces.

RĀVJĪ KEŚAV SĀMBHĀRE

Rāvji Keśav Sāmbhāre is known by his ambitious work, a precursor of Dr. Ketkar's famous Marathi Dnyānkośa. Sāmbhāre's work was published month by month in instalments, giving continuous paging. The arrangement was alphabetical. It was published uninterruptedly from 1868-1871. The performance though just begun is creditable to the author. The encyclopædia came to the letter 'U' the fifth of the Marathi alphabet and still it covered 560 pages. This indicates the tremendous nature of the work undertaken.

The account of Istrial Loka (Jews) is very briefly, clearly and interestingly given. The article on Indrajāla is very interesting. The author's premature death brought his labours to an end. Probably there was none to continue his troublesome job (See Extract 85).

SAKHĀRĀM PARĀŚARĀM PAṆḌIT

Sakhārām Paraśarām Paṇḍit is credited with having adapted two of Lamb's Tales from Shakespeare. The story is named 'Śerās Savvā śer.' This is an adaptation of the 'Taming of the Shrew' (1867). The second is from 'the Merchant of Venice.' The story is called Vilakṣaṇa Nyāya Cāturya (Wonderful Skill in Giving Judgment, 1868).

PARĀŚARĀM BHIKĀJĪ BHĀṬE

Paraśarām Bhikāji Bhāṭe has to his credit only two small books. The first book named 'Ekā Pradhānāce Cāturya', (1868) is an interesting story based on an answer given to four questions asked by a king, by his clever minister. This story seems to have become very popular as the small book went into a third edition in less than two years. The other book named Sanmārgadaśaka Māsik Pustak (Moral Guide Book, Part I, 1868) is a didactic book intended for young people. It is incomplete.

BĀBĀ GOKHALE

After referring to a number of writers of very mediocre abilities and of only moderate literary output I come to a very interesting figure of the period. His popular name was Bābā Gokhale.

Bābā Gokhale established an English school in Poona, which, passing under various vicissitudes, came into the hands of an educational body and has now become one of the great institutions of Poona. This shows Bābā Gokhale's far seeing nature by his undertaking an enduring public work.

He worked in the Poona Municipality and has written a fine article on its working and its defects with a view to point out how to improve the administration. The article is full of new ideas and ideals of democracy given by Western culture. The article is well written and the style is quite modern in spirit and in expression, showing the growing power of expression of the Marathi language. His only literary work named Rājā Madan (1865) is a novel. But the greatest contribution of Bābā Gokhale to modern Marathi literature and to eternal fame was the inaugurating in Poona, the first Anglo-Marathi newspaper Dnyānprakāś in 1848 which in a later period became the first Marathi daily paper of literary fame. Bābā Gokhale was one of the founders of that newspaper; so he must have written much in that paper. But it is not available now as the early numbers of the paper were burnt and there is none to give the old information.

ŚAṆKAR PĀṆDURĀṄG PAṆḌIT

Śaṅkar Pāṇḍurāṅg Paṇḍit (1840 to 1894) is one of the great Sanskrit scholars of the period. He belonged to the Sārasvat Brahmin community. He was born at Bāmbuli in the Savant-wadi State. His father's name was Nārāyaṇ. But in order to please Pāṇḍurāṅg his cousin Nārāyaṇrāv dedicated Śaṅkar to him. So he assumed the name Pāṇḍurāṅg. Śaṅkar had no education except what he received from his father till he was 18. But he had ambition, so he went to Belgaum and there under great difficulties learnt English and in three years passed the Matriculation in 1861. From Belgaum Śaṅkarrāv went to Bombay for his University education. He graduated in 1865, and was a Daxina Fellow for 2 or 3 years. He passed his M. A. in 1867. He accepted service in the Revenue Department and rose to the position of a Deputy Collector in that Department. For his learning and knowledge of Marathi language he was appointed Oriental Translator to Government, a position of great responsibility.

and honour. He was a great advocate of social reform and especially of female education, he being one of the founders, along with Mādhavrāv Rānade, of the now famous Girls' High School (Hujurpāgā.)

The Paṇḍit edited many Sanskrit texts in the Bombay Sanskrit Series. But he was a lover of Marathi literature. In this line also his work is remarkable. But before referring to it let me refer to a small lighter Marathi piece that he wrote. This little story named Śerās savvā śer (1871) is a Marathi version of Lamb's Tale from Shakespeare's 'Taming of the Shrew.' The little book became very popular and hence a second edition had to be soon issued.

But Śaṅkar Pāṇḍuraṅg: Paṇḍit's magnum opus as a scholar is named Vedārth Yatna (An Attempt to Interpret the Vedas). The idea was to publish, for the first time, the Vedas with English and Marathi translation and with explanatory notes in Marathi. This was a great literary venture in Marathi. It was begun in 1876 and the first number made a great impression both upon European and Indian scholars.

Śaṅkarrāv was a great linguist, knowing about 10 languages: and the special thing about him was that he learnt Sanskrit privately and after his College Course was over. In the university course his second language was Latin, and he passed both the B. A. and the M. A. examinations in Latin and English. Thus he was proficient in two ancient classical languages. But he became known as a Sanskrit scholar and was appointed a professor of Sanskrit though for a short time. He was sent as a delegate from the Bombay Presidency to the Second Oriental Conference held in London in 1874. In this conference Śaṅkarrāv Paṇḍit read a learned paper on Kālidās, removing many false ideas about him entertained by European scholars. By this paper Śaṅkarrāv Paṇḍit won European fame. The stupendous work of publishing the Vedārth Yatna referred to above could not be

finished. However, he continued it for six years and published 72 numbers in all. As it is, it is a fine effort and is a literary monument of the author's scholarship and love of Marathi literature and of his desire to enrich it by a translation of India's oldest literary work (See Extract 86).

KEŚAV RAGHUNĀTH PHADKE

Keśav Raghunāth Phadke has published only one novel. Its name is Vasantmālā (1868). This is an attempt at writing modern Marathi by one who did not know much about the English literature. His knowledge was confined to the then published Marathi novels. His novel belongs to the romantic class. The story is well told on the whole.

VIṢṆU JANĀRDAN PAṬVARDHAN

Viṣṇu Janārdan Paṭvardhan like the previous writer has written a single novel of the romantic type. Hambīrrāv and Puṭalābāī (1875) is a historico-romantic novel like Mocangaḍ of Gurjar. This is very well written. The interest in the story does not flag for a moment. Characterization and description of scenery are very good indeed.

YEŚAVANT PĀṆDOBĀ NĀIK

Yaśavant Pāṇdobā Nāik comes from Portuguese territory with the Kokaṇī language (a dialect of Marathi) as his mother tongue. He has written a book in modern Marathi (1873). It consists of two parts. The first is descriptive and gives vividly an account of the climate, scenery and other geographical peculiarities of the Portuguese territory. The second part is historical and gives a detailed account and the past and present history of the territory and its people.

VINĀYAK SADĀNAND NAVALKAR

Vināyak Sadānand Navalkar has adapted a single story book i.e., Gulbakāvali from Gujarati; the Gujarati work itself being a translation from the Persian Tale (1873).

KṚṢṆĀJĪ LAKṢMAṆ DĀTĀR.

Kṛṣṇāji Lakṣmaṇ Dātār wrote Kumārsambhav, a translation in Marathi of the 7 cantos of Kālidās's epic poem of that name (1872). This is a very readable translation in verse form of the original poem. It does not suffer from the ruggedness as a literal translation often does. But it is composed with some poetic talent and so reads like an original Marathi poem.

KEŚAV RAGHUNĀTHŚEṬ COOE

Keśav RaghunāthśeṬ Coce has written a long story on the mode of the Arabian Nights in five parts. It is styled Mahārāṣṭra Bhāṣetīl Manorañjak Goṣṭī (Interesting Stories in the Marathi Language, published in 1870-73). It is a tolerably readable book of light literature.

MAHĀDEV BĀLKṚṢṆA CITALE

Mahādev Bālkṛṣṇa Citale was one of the early advocates of widow-marriage. He tried to popularise the new idea by means of his literary drama by name Manoramā (1871). It is a tragi-comedy. It is a social play advocating social reform in general and widow-marriage in particular. This object is gained by pointing out the evils of early and ill-assorted marriages. It is a very interesting play though it is slightly vulgar in some scenes. It was staged by the students of the Deccan College at a time when the author was a young student of the College.

MAHĀDEV VIṢṆŪ KĀṆE

Mahādev Viṣṇū Kāṇe published in the Bombay Government Text Book Series a book on Geology based on Cook's elementary book on the subject (1875).

RĀMCANDRA GOVIND KARANDĪKAR.

Rāmcandra Govind Karandikar adapted the autobiography of Benjamin Franklin into Marathi (1871). It has

got a short English and Marathi preface. The book reads well and does not feel like a literal translation.

KṚṢṆĀJĪ RAGHUNĀTHJĪ NAVALKAR

Kṛṣṇājī Raghunāthjī Navalkar (1833-1907) was a Pāthāre Prabhu by caste. He was employed in the Postal Department. He was an editor of the Kāryapatrikā magazine. But he seems to be a very prolific writer of this period. He wrote about 80 books small and great. He helped in the composition of the district gazetteers of the Bombay Presidency.

CHRISTIAN AND JEWISH WRITERS

After having given brief or detailed accounts as far as available of what might be called Hindu writers in Marathi let me now proceed to give a similar account of the Jewish and Christian writers and of anonymous writers in Marathi.

JOSEPH EZEKIEL RĀJĀPURKAR

Joseph Ezekiel Rājāpurkar was a Bene Istrial. He worked as a teacher for 40 years in the David Sassoon School where he became the Head Master. He was a University examiner of the Hebrew language. His book named Prāyaścittāce Divasāci Prārthanā (Prayers on the Penance Day) published in 1867 is a translation from Hebrew of prayers to be offered once a year on the Āśvin Mahinyāci Daśamī (the tenth day of the Hindu month of Āśvin). The translation reads rather rugged, being too literal. His second book named Istrialāce Tripaṇotsava (Three Great Jewish Festivals, 1907) is a translation of the prayers to be sung at the three festivals. This translation reads much better than his previous one. By practice the author seems to have improved a good deal. His third book is about the history of the Jewish people. His last literary venture is a collection of the proverbs of prophets by name 'Sadguruvacane.'

DAVID HIGHAM DIVEKAR

David Higham Divekar was a Bene Istrial by religion. His first book named *Gul va sanobat* (1867) is a translation from Urdu into Marathi. The story is a readable one and is on the model of the Arabian and the Persian tales. His second book is called *Sṛṣṭitīl Camatkāṛ* (Wonders of the World, 1878). It is a small book giving a brief account of the reputed wonders of the world. His third book *Chel batāū va Mohanā Rāṇī* (1872) is a one-act farce teaching how immorality leads to the punishment of the wrong-doer or even to his death. The dialogues are interesting and an attempt is made to bring into them many well-known maxims and sayings from the Marathi language. His next book named *Priyakānt va Suśilā* (1872) is a novel of the romantic class. It reads well and gives innocent amusement. *Rāskriḍā* (1874) is a short drama dealing with the early life of Śrī Kṛṣṇa. It is a worthy attempt to present the love of the Gopīs of Vṛndāvan to Śrī Kṛṣṇa, stripped of its obscene elements. This is a good and readable drama. It is specially to be noted that even a person of the Jewish faith was impressed with the life of Śrī Kṛṣṇa and did not accept the missionary version about his immorality. *Bene Istrial Lokāṇcā Itihās* (History of the Bene-Istrial People, 1874) gives an account of the Bene Istrials since their coming to India. The second part which is a misnomer gives two stories from the same history. Besides these prose books the author published a collection of his poems which were adaptations from Solomon's songs.

SAMUEL BENJAMIN

Samuel Benjamin is again a Bene Istrial by caste or religion. He seems to be a voluminous writer of small books and booklets on a variety of topics. All the books show the author's earnestness and didactic manner of dealing with his subjects. *Mulās Vāgavinyāci Rīt* (1872) is an adaptation of an English book by one Panadikar which

was highly thought of even by Sergeant Atkinson. This is a short essay in a dialogue form on the subject of bringing up children. This is a very good essay written in a clear flowing style. Apaśabda Niśedha (1880) is an earnestly written essay, fine in style and matter. Bodha vacane (1893) gives a brief life of the great Roman Emperor Marcus Aurelius in the introduction and then renders his famous meditations into fine simple readable Marathi. A difficult philosophical book is translated into Marathi and thus the author has made a valuable addition to modern Marathi literature.

MOSES DANIEL TALKAR

Moses Daniel Talkar is a Bene Istrial by caste. His only book seems to be Bāgo Bahār (1871). The story is of a piece with the Arabian Nights. In the series of stories one story is somewhat similar to that of Shakespeare's King Lear. This king had seven daughters of whom one displeased the king. So the king drove her away, but she became rich by the miraculous power of a Sādhū. The translation is well done on the whole.

SHALOM SAMUEL KIHIMKAR

Shalom Samuel Kihimkar seems to have written a number of books with the help of his brother Hiyam. Esther Rāñicā Itihās, History of Queen Esther (1872) is a tolerably readable translation of a Hebrew book. Sometimes he has made a queer rendering from the original, indicating that the author was a raw hand at translation.

REV. APPĀJĪ BĀPŪJĪ

Rev. Appājī Bāpūjī was a convert to Christianity. His first literary venture is on a social subject indicating his leaning towards social reform in Hindu society. It is a small booklet named Āmacyā Lokāñcyā Lagnā-sambandhī Rīti (Marriage Customs of our People, 1879). It

deals with child-marriage and other allied customs such as marriage expenses, practice of sending a lady companion with the newly married girl and so on. The author has sometimes used rather queer words to express his ideas. From this booklet one feels that the author is yet a novice. His second book *Mālatī* or 'Don Gaḍ' (1870) is an adaptation from the English book "Rose or the two Castles". This story is interesting and reads well on the whole. This is much better than his first attempt. His third book named *Upadeśa Prakaraṇa* (1871) is a translation of six sermons including Christ's famous Sermon on the Mount. This book is written in very fine Marathi style and does not smell like a translation. His fourth book named *Parameśvarā Prityarth Daśamāṁśa* (Tenth part of the income for God, 1874) is a readable story of two sisters paying the tenth part of their income as charity according to the Biblical commandment and receiving an unexpected reward on that account. This story is written in a fine style. The author seems to have improved very greatly as he went on thinking and writing in Marathi.

ŚĀHŪ DĀJĪ KUKAḌE

Śāhū Dājī Kukaḍe (1833-1885) was a great writer from among the converts to Christianity. He became a Christian in 1858. He was the first editor of the Marathi missionary weekly newspaper *Dnyānoday* and he continued as its editor till his death. He had a tolerably long life. So he must have written on varied subjects in Marathi during his long editorship of the paper. He wrote a number of small booklets about Christian religion.

ANONYMOUS BOOKS

Now we come to anonymous books and those published by the missionary societies like the famous Bombay Book and Tract Society.

Khristi Maṇḍalīcā Itihās is one of their early publications (1850). It is a translation of the History of the Christian Church by Rev. C. G. Barth. This is a book of 260 pages divided into four parts and 27 chapters. It gives in a readable and interesting form the history of the rise and the progress of the Christian church. It is a very good literary history. The language is easy and graceful. So the book reads like an original composition. It is a highly creditable performance whether its author was a European or an Indian. The book deserves reprinting as a good example of the style of missionary Marathi.

JYOTĪRĀV GOVINDRĀV PHULE

Jyotirāv Govindrāv Phule (1827 to 1890) came from a gardener's family. He became a great social reformer and later on accepted, for a time at least, the tenets of Christianity. He hated the Brahmin class for keeping all the lower classes of Hindu society in ignorance and social bondage and he unfurled the flag of revolt against this bondage. In order to popularise his ideas, he started a Society called the Satyaśodhak Samāj. He wrote a number of booklets advocating his views on many a subject of a social and religious nature. He was fond of controversy and was well-versed in the tactics of the game. His 'Brāhmaṇāce Kasab' (1869) is a collection of songs about the selfish Brahmins taking gifts from the Śūdras. The tone of the book is abusive throughout. 'Chatrapati Śivāji-varil Povādā' (1869) is a poetical piece on Śivāji's exploits but in an irrelevant manner abuses the Brahmins. The author shows himself to be thoroughly bigotted. 'Gulāmgiri' (1873) is a book written in a dialogue form. The author gives exaggerated descriptions of the sufferings of the Śūdras at the hands of the Brahmins. Ingenious explanations of the traditional avatārs are given. For instance, Balī is represented as a King of the Śūdras and he is shown to have been deceived by Vāman, a Brahmin officer of his.

PROSELYTISING LITERATURE

Lahān Joan (1868) is an interesting story of the conversion of a little girl who was impressed with the superiority of the Christian faith. Gālipradān Nīśedhak Granth is a short essay against the use of abusive language in conversation. It is a didactic but a literary essay. Īśwārī Bhaktās Sarva Goṣṭī Kalyāṇakāraḥ Hotāt (1869) is a short story of Mrs. Simpson and shows her faith in Christ. Henri va Tyācā Sambhālñārā Gaḍī Śambhū (1870) is again a conversion story well told. Puṣpamālā or a Garland of flowers (1870) is a collection of thirty short and simple songs for children. Rāgen-bāg gāvātīl Lohār (1871) is a collection of nine stories. All these short stories are very well written indeed, giving fine descriptions of scenery. Especially the story of how a woman succeeded in redeeming her husband from a very vicious course of life is pathetic and worth reading. Phule Vecaṇāryā Mulicī Goṣṭa (1873) is a good short story of the usual missionary type. The story is good in itself but its proselytising spirit is rather forbidding. Don Menḍharācī Goṣṭa (1874) is a story of a shepherd who saved a lamb. This is an allegory of Christ's work in this world. The lamb's names are allegorical i.e., Utāvalā and Soumyā. It is a readable story. Hṛday Darpana (1874) is again an allegorical story. This is a very well written book worth reading. Rājācā putra (1874) is again another allegorical story on the life and work of Christ. This is also a finely written story. The language is clear and simple. It has a literary merit and does not read like a translation. Minorābāī (1870) is a short story of an eccentric and whimsical woman. She belonged to a Nepalese tribe but later on she married the son of a king. This is a romantic story giving some account of wild tribes, their country and their customs. It is a readable book.

DEVOTIONAL LITERATURE

Tukārāmācī Goṣṭa (1874) is a small missionary tract in which the life and teaching of the Hindu saint Tukārām

are given briefly. But in the end the teaching of Christ is shown to be superior to that of the Hindu saint. It is a good tract. Devprītīcī Prācīn Goṣṭa (1873) is a collection of devotional songs adapted from Christian hymns. They are 32 in number. They are written in a simple language and are calculated to inspire devotion. Dharmottejak Gitā (1875) is an adaptation of another set of hymns. They are 32 in number. The language is simple and clear. The songs are an attempt to imitate Tukārām's abhaṅgas. The imitation is successful. Ekā Āice Śevatace Bhāṣaṇ (1875) is a short versified story of a poor woman living in an underground cell in London who died, leaving behind her two small sons. She advised them to work hard and pray to God daily. The boys obeyed their mother. One of them was tempted to steal a pair of shoes, but he soon repented and died of a broken heart. The other boy lived long and in happiness. Ultimately they all met in Heaven. This short poetical piece is pathetic though it is didactic. The versification is well done, and the poem is really beautiful (See Extract 87). Tuḷasīce Lagna (1874) is a leaflet giving an account of the well-known story of Vṛndā and Viṣṇu based on the ākhyān in the Kārtik Māhātmya Purāṇ. The language is simple and clear. As is usual with missionary tracts, Christianity is extolled at the end. Catholik Dharmāviṣayī Praṇottarāvalī va Prārthanā (1873) is an adaptation of a catechism on the Christian dogmas. The book is a specimen of the queer Marathi style that the missionaries developed from hearing and having contact with lower class people only. Lalit Saṅgraha (1869) is a collection in a new form in which various characters come on the stage and make speeches and sing songs. The book has a historical value giving some important information about one poem of folk-lore. Bhaktisudhā (1872) is a collection of devotional songs in imitation of old saintly songs. The songs show the poetical talents of the composer of songs. They are very noble in sentiment, simple in style and melodious in singing.

SECULAR LITERATURE

Bādaśahā va Birbal (1869) is a collection of interesting stories orally and traditionally handed down from man to man. The book, like Lalit Saṅgraha, has a historical and literary value as recording old folk-lore. Bahārdaniś (1870) is an adaptation from Persian Tales. The book consists of two parts. It went into a second edition, which was a rare thing in those days. The book seems to have become popular to a certain extent. Bartholdce Caritra (1870) is a good and readable translation with original names. It is in the form of dialogues between a king and Barthold. The dialogues are interesting and instructive. They are rather didactic but give worldly wisdom. Europākākūcyā Śāleṭil Mārāmārī (1871) is an adaptation of an English essay on the subject. But it is a readable and interesting booklet. It gives allegorically an account of the diplomacy of Prince Bismark and the Franco-German war of 1871. Dharma Vivecan (1868) is a well reasoned book consisting of seven chapters covering about 131 pages. The author seems to be a well-read man. His views are clearly and forcibly expressed. He is an earnest advocate of social reform. The book is said to be written after the author witnessed a small-pox epidemic in a Gujerat town in 1865.

CHAPTER IX

MAKERS OF CLASSIC MARATHI

1876-1896

In the whole history of modern Marathi literature the sixth two-decade period between 1876 to 1896 is the most remarkable, especially in its literary output. Why and how this period alone is so eminent in literary production is a curious phenomenon, but a little consideration of the history of the period explains it.

During the whole of this period the people were contented and happy. Fortunately for India, the Liberal party in England was, for the whole period, in power and in accordance with its liberal and enlightened policy it gave a decidedly liberal turn to the administration of India. The Indian people were overjoyed to experience the civilised rule of the country. In the place of the old autocratic rule came into being a rule giving ample freedom to the people, imparting equal justice to all, affording perfect security of life and property and finally supplying rapid means of communication, over the whole country. All these facilities were unknown to Indians for many generations. Such a civilised and enlightened rule naturally resulted in the all round progress and prosperity of the people.

NATURAL CALAMITIES

No doubt, this period was marked by two natural calamities, one at its beginning and the other towards its end. The first was a terrible famine due to the absolute failure of the Indian monsoon. As the means of communication were not fully developed, grain and fodder could not be rapidly moved and men and cattle died of starvation by thousands. But fortunately the next year

was a year of plentiful rain and so there was a bumper crop and the people returned to their normal occupations and contentment and happiness reigned again throughout the land. The second natural calamity was that of the plague which visited India towards the end of the year 1896. It began first in Bombay and soon after in Poona, the two intellectual centres of Mahārāṣṭra. The ravages of the plague continued through the whole of the next period and had their adverse effect upon the activities of the people, especially upon the literary pursuits. But as stated before, during this period under the inspiring influence produced by prosperity, the literary output reached its climax. A host of literary men arose and poured out their poetic and artistic writings by their hundreds. As the writers produced interesting literature more and more readers came forward to patronise them and according to the principle of mutual causation, the more readers were there the more writers came forward to seek patronage at their hands.

Of the writers that flourished during the period under consideration I should like to make four classes for the purpose both of exposition and of valuation of their literary work. These were first prolific writers. They were again sub-divided into two classes. The first came under the category of first class writers and the second were mediocre ones. Then there were makers of modern Marathi literature. Those again were sub-divided into two classes. Under the first category came great men of genius and under the second came men of mediocre literary merits. Thus in all there were four classes of writers who deserve a place in this history. Besides there were hosts of writers whose literary efforts were too poor in quality and too meagre in quantity to deserve reference here. Such writers come to the number 100 in this period of 20 years. While the writers, who are worthy of mention, reach the grand total of 300. In this large group there are all manner of literary men. You will find here great poets, great prose writers, great historians,

great dramatists, great novelists, great essay-writers and finally great journalists.

After these general remarks about the period under consideration and its writers let me now proceed to give a shorter or longer account of each of them but in a promiscuous manner.

VINĀYAK KONḌADEV OKA

Vināyak Konḍadev Oka (1840-1914) came of a Kokaṇastha brahmin family living at Guhāgar, District Ratnagiri. He was born at Hedavi near Chiplun. He learnt his first lessons however at Chiplun a taluka town in the same district. He became an orphan at the age of five. For his English education he came to Bombay and after completing it he took service in the Education Department of the Bombay Presidency where he rose to the position of a Deputy Educational Inspector. He faithfully and efficiently served the department for 35 years, earning his well-deserved pension. Then he entirely devoted his energies to his literary activities which he could not do while he was in service. But he was a student throughout his life. He died in 1915 having attained a green old age. He was a prolific writer of the first order though he was not precocious. For his literary activity began when he was about 30 years old but from then it continued throughout his long life. He wrote and published about 50 small and big books, besides editing for 34 years the Bālabodha monthly magazine for boys which was very popular throughout its career. In this magazine alone he wrote 402 lives, 402 poems and 402 essays. Among his big and independent books histories and especially biographies total nearly 20. Besides, he wrote one short biography for each number of Bālabodha. So Vināyakraṅ Oka may be regarded as a principal historian and biography writer in Marathi. His other works are literary and didactic essays.

Madhumakṣikā (1867) was one of his earliest publications but it at once showed the coming man of literature of high promise. This book consists of 36 essays on all manner of interesting things and subjects. It is full of interesting information, short anecdotes of great men, many pathetic, historical incidents and lastly vivid descriptions of places and countries. The book is written in a fine flowing style.

Mahārāṣṭra Vāṅmaya (1906) is a brief survey of Marathi literature, old and new. This book was probably the last one that he published. The dates of his two books just referred to make forty years of literary life an exceptionally long period of literary activity for an Indian.

MAHĀDEV GOVIND RĀNADE

The prince of graduates, the maker of modern India, the great religious and social reformer, the patriot and nationalist, the famous statesman of modern times, the first Indian Economist and last but not the least, the great advocate of Marathi language and literature; such was Mahādev Govind Rānade (1842 to 1907). He was a Kokanastha Brahmin. He was born at Niphād, District Nasik. He was educated first at Kolhapur and then in Bombay. He passed all his examinations both in Arts and in Law and stood in the first class. He passed his M. A. Examination in 1865 and then his LL. B. in 1866 and the Advocate's examination in 1871. For three years, 1868 to 1871, he was a Professor of English in the Elphinstone College. During this time he ransacked the whole library of the college especially its historical and economic sections. This voracious love of reading continued throughout his life so much that he spoiled his eye-sight and had to employ readers to read for him. After his professional experience he accepted the post of Kārbhārī in the Akkalkot State. But ultimately he took to Government service in the Judicial department and rose to the eminent position of the High Court Judge, which he held till his death. He made his mark as a great lawyer. He was known as an equity judge,

looking more to the true spirit of the law rather than to the mere letter of law.

But this is neither the place nor the occasion to give an account of the manifold activities of Rāvsāheb Rānaḍe (the popular name of Rānaḍe). Here in this history I must confine myself to give an account of what he did for Marathi language and literature.

During his college career Marathi and the other vernaculars of the Province were recognised in the University and formed a part of the curriculum of University studies. But as stated in a previous chapter Marathi and the other vernaculars were ousted from University studies in 1866. But graduates of the first decade of the University had to study Marathi language and literature. So Rānaḍe studied them carefully as from his youth he had a great love of Marathi literature. He was, therefore, pained to see Marathi ousted from the University. Hence soon after he entered the University and became a leading member of that body he brought the question of introduction of the vernaculars into the University studies before the Senate. In order to enlighten the European members of the University and to rouse public opinion he wrote three articles about Marathi literature and its value in comparison with modern European languages. Like Lubbock he made a list of 100 books in Marathi which could be favourably compared with similar lists in civilised languages. He showed from this how Marathi deserved to come along-side of languages of modern Europe and that Marathi literature was capable of giving liberal ideas and culture not inferior to those of Greek and Latin languages. He had to bring this subject before the University many a time. But ultimately Rānaḍe succeeded in securing the introduction of Marathi and other vernaculars at the M. A. Examination though he could not succeed in getting them introduced throughout the whole University Course. That reform came about only recently (1935) and thus the Marathi language has at last got its rightful place

in University studies. Only one thing is still wanting. Marathi has not as yet been allowed as a medium of instruction and examination. But this desirable reform too would be an accomplished fact in the near future. But all this success of Marathi in the matter of securing its rightful place in the University studies was due to the persistent advocacy of Marathi by Rāvsāheb Rānaḍe.

The actual literary output of Rāvsāheb Rānaḍe in Marathi literature is not much. A great deal of his literary effort in this line was oral. As stated before he had great admiration for Mahārāṣṭra saints and he had studied their works with care and devotion. So he used to deliver lectures both on the lay and religious platform about the teachings of the Marathi saints. These lectures of his were very popular and they attracted both the orthodox and the reformers of the Hindu community. Summaries of some of these fine and inspiring lectures have been published. Besides, he delivered lectures in Marathi both in Poona and Bombay. It is unfortunate that these lectures have remained buried in the columns of Marathi newspapers.

But Rānaḍe's religious sermons were published and they serve to show how Rānaḍe wielded the Marathi language, and moulded it so as to express new ideas and thoughts suggested by English literature.

GOPĀLRĀV HARĪ DEŚMUKH

A little older and perhaps a more prolific writer than Vināyak Koṇḍadev Oka was Gopālṛāv Harī Deśmukh (1823-1892). He came of a renowned sardār family of Poona. But the family Jahāgir of Rs. 10,000 was confiscated by the Company's Government and the family was reduced to poverty. So, young Gopālṛāv equipped with some western education took to Government service as a clerk. But by dint of industry he passed the Munsiff's examination and then rose higher in Government service, serving in both the revenue and judicial departments with

equal efficiency. He was made an Assistant Commissioner for his deep knowledge of the revenue system of the Peśvās. He served as an Inām Commissioner whose difficult duty was to judge the rightful claims of the Ināmdārs and Jahāgirdārs (hereditary land-lord class) — a task which he performed with a sense of fairness and justice for which he received special honour from the Government. He died in green old age, full of honours.

His literary works were published under the assumed name, 'Lokahitavādi' (advocate of people's interest). Gopālraṅ published in all 100 letters under the above name. These letters are written in a most interesting but at the same time most trenchant style. They are on all manner of subjects but dealing particularly with social topics and pointing out the defects and evils in the long-established Hindu system of family and caste and suggesting ways of improvement. These letters show the earnest desire of the writer for social welfare of his people. These letters, of course, raised opposition from the orthodox people and even some of the educated men of those days criticised Lokahitvādi's views as being one-sided half truths. But even now these letters are worth reading.

Besides these famous letters, Gopālraṅ wrote small pamphlets and leaflets on current questions religious, social and economical. His bigger books are mostly on historical subjects. By reading, by conversations with middle class people and with Ināmdārs and Sardārs, and by having access to old records, Gopālraṅ had a fund of interesting anecdotes of old and of his time. He collected all of them and published them in three volumes under the name of historical stories 'Aitihāsik Goṣṭī'.

But one of his bigger books named 'Svādhyāy' (1880) gives in a nutshell, his characteristic views on all manner of subjects. He wrote brief histories of Sourāṣṭra (Kathiawar), Gujārat, Rājasthān, Ceylon, and a History of India Part I.

VĀMAN ABĀJĪ MOḌAK

Another honoured Government servant (officer) of the type of Gopālṛāv Hari Deśmukh was Vāman Abājī Moḍak (1837-97). He came from the virile land of Kokan, his birth-place being a village near Dāpoli, district Ratnagiri. He received his early education at Dāpoli. But he was subsequently sent to Bombay for his higher education. He passed his B. A. examination in 1862 and was a Dakṣiṇā Fellow in the Elphinstone College for two years. Then he took up service in the educational Department and ultimately became the Head Master of the Elphinstone High School. For this appointment the then Director of Public Instruction was blamed by Europeans who believed that Indians would not be able to manage a big school and maintain proper discipline over boys. But Moḍak justified his selection and proved one of the most efficient and competent headmasters of Government High Schools. He was a contemporary of Rāvsāheb Rāṇaḍe and like him he had studied old Marathi literature with care and devotion and had great admiration for the Mahārāṣṭra saints. He was both a religious and social reformer. In fact, he was the colaborator of Rāvsāheb Rāṇaḍe in all his activities.

‘Āpalyā Mātṛbhāṣeṭil Śikṣaṇācā Darjā’ (The position of the mother-tongue in our educational system, 1888) is a well argued essay on the need of the introduction of the vernaculars in the University curriculum. It is full of information and extracts from great educationists which prove the necessity of vernaculars in a system of liberal education. In support of his views Vāmanṛāv Moḍak quoted the following passage from the famous dispatch published in 1854 of Lord Halifax sanctioning the establishment of Universities and the organization of the departments of education in the different presidencies. According to this dispatch the aim of education in India was declared to be “the general diffusion of European knowledge and with that view the

educational institutions should provide for a careful cultivation of the English and *Vernacular languages* so as to render the studies of each most available." And the dispatch recommends that "it would greatly encourage the cultivation of the vernacular languages of India, if professorships were founded for these languages and perhaps also for Sanskrit, Arabic and Persian."

As for the medium of instruction to be adopted in the educational institutions, the dispatch states that "it is neither their aim nor desire to substitute the English language for the vernacular dialects of the country;" and "they have always been most sensible of the importance of the use of the languages which alone are understood by the great mass of the population"; and that "in any general system of education the study of the vernaculars should be assiduously attended to" and ultimately the dispatch says "that they, therefore, look to the English language and the vernacular languages of India together as the media for the diffusion of European knowledge."

This essay was originally written in English for the purpose of opposing the reform of the University curriculum professed by the Vice-Chancellor Sir Alexander Grant and the Director of Public Instruction Mr. Howard, which was to result in the exclusion of the vernaculars of India from the University studies, altogether. But in spite of the opposition of educated Indians, the so-called reform was actually introduced in the University studies in 1866. But the essay of Vāmanrāv Moḍak is even now readable as a sound statement of views on a controversial question.

'Bālvivāhāsambandhī Hitāhit Vicār' (Consideration of pros and cons with regard to child marriage, 1887) is a well reasoned essay on the vexed social question of the day. Vāmanrāv states ten alleged advantages of child marriages, and proves how futile those supposed advantages are and lastly he makes an earnest appeal to his countrymen to give

up the suicidal custom which saps away the energy of the youth of the country.

‘Hindū Lokāt Aikyācī Vṛddhi Hoṇyās Harkatī va Tyā Dūr Hoṇyāce Upāy’, (Causes of disunity among Hindus and remedies for their removal, 1889) is equally a fine essay worth-reading.

‘Yuropcyā Itihāsāpāsūn Āpalyā Lokānī Kāy Śikāve?’ (What our people should learn from European history, 1890) treats the subject methodically in clear and simple language and points out the main characteristics of European history and civilization. It is a very interesting and informing essay.

Vāmanrāv was a devoted student of Bhagavadgītā from which he frequently quoted in his speeches and writings. He has written in Marathi a book called Gītāsār giving the essential teaching of the Gītā. This is a philosophico-religious essay and contains his views on life.

Posthumously two books of Vāmanrāv were published. One was a collection of his sermons he delivered at the Prārthanā Samāj in Poona and Bombay and of brief summaries of some of his lectures.

The other book is a drama called Uttar Naiṣadha Caritra. This is a pathetic drama on the latter life of Nala. This is a creditable performance. The author being serious-minded the drama does not contain wit and humour which are required to make a drama popular. But serious-minded people will find the drama worth-reading even now.

KĀŚĪNĀTH TRIMBAK TELAṄG

A great Sanskrit scholar and Indian antiquarian, a famous jurist, a philosopher, friend and guide to his friends and relatives, such was Kāśīnāth Trimbak Telaṅg (1850-93). He belonged to the Sārasvat community. He was a Bombay man throughout his whole life. He was brought up and

educated in Bombay ; he practised as a lawyer in Bombay ; he became a High Court Judge in Bombay and he died, prematurely, in Bombay.

He was a precocious boy. He passed his B. A. at the age of 17 ; his M. A. and LL. B. at the age of 19 and his Advocate's examination at the age of 22. He began to practise in the High Court and soon made his mark. So, while he was comparatively a young man, he was elevated to the position of a High Court Judge. Unfortunately he was of delicate health and soon succumbed to the strain of the work of the High Court Judge.

His main literary activity was in the field of Sanskrit literature. Mr. Telaṅg wrote two fine essays in which he controverted the European views that Rāmāyaṇ was copied from Homer and that the Bhagavadgītā showed traces of the influence of the teachings of Christ. Both these essays were highly thought of in Europe and they gave Telaṅg, European reputation. He translated the Bhagavadgītā into English verse. Similarly he translated some of the Upaniṣads into English. He also wrote a brief biography of Śaṅkarācārya and tried from internal evidence, to fix his date. He edited some Sanskrit books for the Bombay Sanskrit Series. Thus, his literary activities were manifold and showed high scholarship.

However, his literary work in Marathi language though not extensive was of a high order. 'Śāstra va rūḍhi yāñcyā Balābalāviṣayī vicār' (Consideration about the relative strength of custom and law, 1886) is a reprint of a lecture delivered in the Hemant Vyākhyān Mālā of Bombay. This is a lucid statement of his views on the controversy between law and custom. 'Sāmājīk Viṣayāsambandhī Taḍjoḍ' (Compromise in social matters, 1889) is again a reprint of a lecture. The fine and clear style of the essay is worthy of the learned author. 'Śahāṇā Nāthan' (1887) is a translation of Lessing's drama (Nāthan the wise). The book has a fine introduction

which explains the object of the translation and gives a short but interesting life of Lessing. This translation is a very good performance. 'Sthānik Svarājya Vyavasthā' (local self-government, 1886) is a translation of Chamber's volume in the English Citizen Series. The translation is a model of what a translation should be.

NĀRĀYAṆ HARI BHĀGVAT

Nārāyaṇ Hari Bhāgvat (1849-1901) seems to be a prolific writer of the second grade. Nārāyaṇ Hari Bhāgvat was born in Poona in 1849. Naturally he was brought up and educated there. But before he could complete his education he had to shoulder the responsibilities of the family. He had a chequered career in his service. But his final service was in the Sanitary Department of the Bombay Government. He retired after completing his service. He was known to be a competent officer. He was very fond of drama and used to teach the art of acting to young men. He had orthodox views like Nārāyaṇ-rāṇ Bāpūjī Kāṇiṭkar. He wrote many farces in which the excesses of social reform were depicted. He wrote one romantic drama. This is much better than his farces.

"Striyā Sāhasī kimvā Durācārī Hoṇyās Bāla-vivāha Kāraṇ Āhe kāy?" (Is child marriage the cause of making women vicious or adventurous, 1877) is an old fashioned essay rather reactionary. Sumatī (1878) is a short romantic story full of impossible things. "Svāmī Caritra" (1879) is a life of Akkalkot Svāmī. It is full of so-called miracles wrought by the Svāmī. This book indicates how even in these days of science, superstition is rampant in India. Between 1886 the author wrote a number of farces on social topics pointing out the evils of social reform and new ideas. These are all reactionary. Of all the farces written by the author, the farce named Rāṣṭriya Vicār Prahāsan (1889) seems to be better done. The author brings out the hollowness of some people's professions about public

welfare. The author urges the necessity of going to the villages and learning their grievances on the spot. 'Bhāryā Pramāda Nāṭak' (1888) is a drama intended to show the evil effects of the new social reform from the point of view of the orthodox people. Ekādaśī is a well-told short story based on a Mahābhārat legend. It is an interesting and instructive tale. Besides the above the author has written many other books. But they do not deserve mention.

GOVIND ŚAṆKARŚĀSTRĪ BĀPAṬ

Govind Śaṅkarśāstrī Bāpaṭ (1843-1904) belongs to the class of Śāstrī writers like Kṛṣṇa Śāstrī or Rājwāde Śāstrī. But his literary rank does not reach their level. He was a Kokaṇastha Brahmin born at Puḷyācā Gaṇapati—a small village in the Ratnagiri District. As usual, he learnt Marathi and Vedic lore at home and then came to Poona to learn logic and grammar. Then in order to get smattering of modern learning he studied in the Training College and passed the Training College Examination. After completing his education he took service in the education department as a Śāstrī and served in several High Schools. He wrote the following works :—

1. Story of Meghadūta of Kālidās in Prose.
2. Drama on the Svayamvar of Draupadī.
3. Story of King Citraketu.
4. Daśarath and Bharat.
5. Summary of Pāñcatantra.
6. Decay of Hindusthān.
7. Story of Satyanārāyaṇ.

GOVIND MOROBĀ KĀRLEKAR AND JANĀRDAN MOROBĀ KĀRLEKAR (his brother).

Govind Morobā Kārlekar seems to be a prolific writer; he wrote on a variety of topics which are not literary. Like Nārāyaṇ Hari Bhāgvat he wrote a number

of farces on social subjects and also on historical incidents. But all of them are inferior and deserve to go into the limbo of forgetfulness. His 'Bodha Ratnāvali' contains a few stories that are tolerably good. His brother Janārdan Morobā wrote Kāśikhāṇḍa Kathāsār.

ŚAṆKAR DĀJĪSĀSTRĪ PADE

Another writer like Kārlekar is Śaṅkar Dājīśāstrī Pade. He seems to be a native *vaidya* by profession and it is with regard to medicine that he wrote most of his pamphlets and booklets. His bigger works worth mentioning are his translations of Carak Saṁhitā, Bṛhatnighaṇṭū, and Vāgbhaṭ. These were regarded in Sanskrit as authoritative works on medicine and to bring their knowledge into Marathi might be regarded as a valuable contribution to Marathi literature. Credit is due to the author on this ground. Of his purely literary works two are worth mentioning. Both of them are on social subjects. Sundarābāi, (story); Prema Parikṣaṇ Nāṭikā, (drama).

BĀLKRṢṆA DINKAR VAIDYA

Another native *vaidya* who like Śaṅkar Śāstrī Pade did some literary work was Bālkrṣṇa Dinkar Vaidya. Of about 20 books small and great that he wrote, about 7 are on medical topics; the rest being on general topics of public interest and may be regarded as literary. 'Cittavedhak Sādhū Caritra' (1872) is a versified translation of the well known Satyanārāyaṇ Kathā. Amolik Vaidyaka Cāturya (1876) is a collection of 25 stories about skilful recovery from ailments brought about by the common sense of *vaidyas*. 'Rogī va Vaidya' (1878) is a finely written book and though it deals with popular medical science, the medical information is given in the form of interesting stories. Of the three books this is the best. The author has written a drama by name Camatkārik (wonderful). The rest of his publications are either didactic or medical.

DR. KĀNHOBĀ RAṆACHOPDĀS KIRTIKAR

I now come to a literary medical man occupying a high position both in the medical line as also in the literary field. He is Dr. Kānhobā Raṇachopdās Kirtikar (1849-1917). He belonged to the Pāṭhāre Prabhu community mostly residing in Bombay. He first received his medical education in Bombay and then he went to England for higher medical knowledge and passed the Indian Medical Service examination in 1874. He returned home in 1877 and was taken up in the higher medical service and rose to the highest position in that service. He made a great name as a medical man. He was, for some time, appointed a professor in the Grant Medical College, Bombay. He died at the ripe old age of 68, full of honours.

Dr. Kirtikar's medical works are the following:—
(1) Tears and their functions, (2) Short work on Anatomy and Physiology, and (3) European diet. But his three literary works are of outstanding merit. The first is a versified adaptation of Tennyson's 'Princess' called 'Indirā' and the other two are independent original poems. All the three literary works are worthy of the learned man and are worth reading. His 'Vilāp Laharī' is indeed pathetic describing the author's feelings on the death of his dear wife (See Extract 87).

DR. SIR RĀMKRṢṆA GOPĀL BHĀṆDĀRKAR

A renowned Sanskrit scholar, an eminent antiquarian, a great educationalist and an ardent social and religious reformer — Such was Dr. Sir Rāmkrṣṇa Gopāl Bhāṇḍārkar (1837-1925). He was born at Mālvaṇ and educated at Ratnagiri and Bombay. Rāmkrṣṇapant was appointed the Head-master of the Ratnagiri High School. After doing the work of the Head-master at more than one High School with efficiency, he was appointed a professor of Sanskrit first at the Elphinstone College, Bombay and then at the Deccan College,

Poona from where he retired, full of honours, in 1892. He was a delegate to the First Oriental Conference held in Europe at which he made a great name by reading a learned paper on the Nasik caves inscriptions which were not till then satisfactorily deciphered. He was given the Honorary degree of LL.D. and was made an Honorary member of many oriental research societies of Europe. His well-known works are: An early History of the Deccan, an encyclopaedic essay on Vaiṣṇavism and Śaivism and Lectures on Philology.

Dr. Bhāṇḍārkar had no time to write in Marathi. But in his philological lectures he gave an interesting history of the origin and growth of Marathi language. He was a lover of classic Marathi literature. With the help of some enthusiastic young scholars he founded the Tukārām Society where attempts were made in its weekly meetings to interpret the poems of Tukārām. The results of the work of the society are being published in a series of volumes on Tukārām and his works. In the Prārthanā Samāj of which he was a prominent and enthusiastic member he used to deliver sermons in Marathi on various religious and social subjects. He also wrote articles in Marathi on current topics. They are published in a big volume. His detailed life is also published. Both these volumes were ably edited by Dwārkānāth Govind Vaidya the editor of the 'Subodh Patrikā.'

RĀMCANDRA VIṢṆU MĀDGĀVKAR

A passing reference may here be made to a sincere follower of Dr. Bhāṇḍārkar and an enthusiastic religious reformer, for his interest in old Marathi literature. His name is Rāmcandra Viṣṇu Mādgāvkar (1843-1914). He was educated at the Elphinstone High School and after passing his B. A. in 1862 he took up service in Messrs. Graham & Co., Cotton Merchants. He became an expert in the cotton trade and especially in the grading of cotton. His skill was so great that the company sent him to

Manchester where he did good work but where he died in harness. He had married an English woman and lived permanently in England. He was fond of our old philosophic poems. He edited the works of Tukārām and Dnyāneśvar with critical notes. He also published Rāmdās's works. He wrote a short but interesting life of Tukārām.

THE ŚĀSTRĪS

Now we come to a group of Sanskrit Śāstrīs who did good work for Marathi language and literature. They may be regarded as the second generation of Śāstrīs who, in imitation of Kṛṣṇaśāstrī Cipluṅkar, Kṛṣṇaśāstrī Rājwāde and Paraśarām Tātyā Goḍbole and others, took to western literature and enriched the Marathi language by their literary work.

KṚṢṆAŚĀSTRĪ GOḌBOLE

Kṛṣṇa Śāstrī Goḍbole is the first of this new group (1831-1886). He was born at Wāi but was educated at the Poona Pāṭhśālā and College. His favourite subjects were Mathematics and Astronomy. After completing his education he took up service in the education department and rose to the position of an educational inspector. He knew the Sindhi language very well and was an examiner in that language in the University, a rare honour for a Mahārāṣṭriyan. His first Marathi book (1862) was on his favourite subject of Astronomy. The book consists of five chapters and treats in a simple and interesting way the whole subject of Astronomy. It is a fine readable book even now. His second book was named 'Marāṭhī Bhāṣeṇe Navin Vyākaraṇ' (1867). This is a new attempt of a higher nature than books previously published to write about the principles of Marathi grammar. There is an appendix to the book which gives a brief account of the Prākṛt grammar from which the principles of Marathi grammar are mainly derived. This is a useful book for advanced students of Marathi literature.

His third publication — a lecture on Bāl Saṅgopan (1880) is a finely written essay of 58 pages combining the new and the old teachings on the subject of marriage and the treatment of children.

BHĀSKAR RAGHUNĀTH GOḌBOLE

The second writer of this Sāstri group belonged to the same Goḍbole family which produced the greatest Marathi writer i. e., Paraśarāmpant Goḍbole. His name is Bhāskar Raghunāth Goḍbole.

Mr. Goḍbole was born at Wāi. After receiving some education with a smattering of English he took up service as a clerk in the military department. But later on he came to the education department. He was of a religious turn of mind and had become a disciple of one Svāmī Haṁsarāj.

His literary work in Marathi belongs to the reference section of Marathi literature. He published about four big volumes in this line. His first book was named 'Haṁsa Kośa'. But it was later on incorporated in his bigger work called 'Marāṭhī Bhāṣecā Navīn Kośa' (1870). This is a Marathi dictionary giving meanings and derivations of Marathi words occurring in Marathi literature. But its speciality lies in the fact that it gives meanings and derivations of Persian and Arabic words occurring in the Marathi literature. For the sake of including all such words, the compiler has omitted well-known and easily understood Sanskrit words occurring in Marathi. In this big dictionary the author's 'Haṁsa Kośa' was incorporated. The author's other two works are very ambitious. They were named, 'Bhāratvarṣiya Prācīn āṇi Arvācīn Kośa' (1876 and 1880). The first book has an English preface while the second has a Marathi preface. In this the author says that this was the work of seven years and that he has tried his best to make the volume an interesting book in itself as also a book of reference. This is a big volume of 707 pages. It is not a mere dictionary of the usual type. It gives interesting stories of heroes and other historical personages

and places in India. It was a valuable addition to Marathī literature and was a precursor of the encyclopaedia of later times. His last book was named, "Marāṭhī Bhāṣecā Navin Kośa".

GAṆPATRĀV HARIHAR PAṬVARDHAN

Gaṇpatrāv Harihar Paṭvardhan (1838-1899) belonged to the ruling family of Paṭvardhans residing at Kurundwad. Gaṇpatrāv seems to possess poetic talent of a high order. All his literary works are poetical in form. His first poem is an adaptation of Gaṇeś Purāṇ (1877). The versification is very good indeed. The poem reads like an original descriptive poem and is not rugged and uncouth like a mere translation. The poem is worth reading. He wrote three other works which are all original. The first is named 'Gaṅgāvarṇan'. This is a poetic description of the famous river Gaṅgā, a favourite subject with our Marathi poets. This is an interesting piece of literary work. The second is a historical account of the Peśvā family. It is named 'Bhaṭṭa-vaṇiśa.' The third poem is called 'Pañcavaṭī Varṇan', being a description of Nasik Pañcavaṭī and its surroundings. This is also a readable poem.

RĀJĀRĀM GAṆEŚ BOḌAS

Rājārām Gaṇeś Boḍas (1837 to 1876) came from the virile land of the Kokaṇ though he was born at Benares. Rājārām was a precocious boy and learnt all the Vedic lore at the age of 15. In 1857 he went to Gwalior to officiate as the chief priest at a Somayāg. But the sepoy mutiny that broke out about that time made the ruler give up the idea of the sacrifice. Then he returned to Mahārāṣṭra and there studied the Sanskrit Śāstras of grammar, logic and vedānta philosophy. In 1781 he was appointed a Sanskrit Śāstrī in the Elphinstone College where he remained an honoured teacher till his retirement. He was given the title of Mahāmahopādhyāy, being the first Śāstrī to hold that title of honour.

His written work in Marathi is very little though as a teacher he did much to enrich the language by his clear exposition in Marathi of many abstruse Sanskrit works. For he taught his pupils through the medium of Marathi language. Thus he gave enough stimulus to Marathi literature by wielding an influence over his pupils. His only work is a translation in Marathi of the great Pātañjal Mahābhāṣya on Pāṇini's grammar.

PANDIT VĀMANŚĀSTRĪ ISLĀMPURKAR

Pandit Vāmanśāstrī Islāmpurkar was a prolific writer of the Śāstrī group.

He published in all about 20 books big and small of which six or more were tales from Sanskrit dramas on Lamb's Tales' model. These tales are based on the dramas of Mṛcchakaṭik, Mālatīmādhav, Mudrārākṣas, Uttarrāmcarit, Mālavikāgnimitra, Vikramorvaṣiya and Lalit Vatsarāj. These are fine tales well written in Marathi and are quite readable. His other works include the following: a translation of a Sanskrit work called 'Śūdra-kamalākar' giving the duties and rights of Śūdras in Hindu society; translation of Kāvyaakalpalatā, a work on versification in Sanskrit; 'Avicārācā Pariṇām' or 'Muñjā Rājācā Śocaniya Mr̥tyu,' a finely written historical novel on the tragic tale of the King Muñjā of Dhār; Śiśupālvadh, Karnaśundarī, Ādirāj Caritra, Sundarī āṇi Vasantsenā (Vols. I to III), and a translation of Bṛhatkathāsāgar in 5 volumes.

PĀṆDURAṄG GOVINDŚĀSTRĪ PĀRKHĪ

Pāṇdurāṅg Govindśāstrī Pārkhī (1844 to 1911) came from a Deśastha Brahmin family and was born at Kadus, Poona district. His family was patronised by Nānā Phadānavīs and came to Poona to reside there. He was an orphan and had to learn with great difficulty, depending upon the charitable help of the rich. After completing his education he took up service in the education department.

After retirement he joined the Śāstrī staff of the famous Ānandāśram of Poona established by Mahādev Cimaṇājī Āpte for publishing rare unpublished Sanskrit books.

Pāṇḍuraṅgśāstrī Pārkhī was both a poet and a prose writer. He has written about a dozen books in Marathi. His poetical works show a real poetical talent in the author. His style is lucid and the versification is neat and melodious. 'Bodhāmṛt' (1884) is a didactic poem of about 205 verses. The verses are lucid and clear though the advice is the usual common place one. 'Kṛṣṇā Kumārī Kāvya' (1884) is a tragic poem on the historical and heroic theme of Kṛṣṇākumārī. The diction is fine and befitting a pathetic subject. This poem is a highly creditable performance. 'Ṛtavarṇan' (1883) is a poem like that of Thomson on the Seasons. 'Mitracandra' (1880) is a romantic novel, being one of the very good novels of the romantic school. His next prose work is an adaptation of the famous 'Kādambārī' of Bāṇabhaṭṭa. The finest essays of the author are those on Bāṇabhaṭṭa and Śrīharṣa. In these two essays the reader will find collected together all available information about Bāṇa and his two great works as also about Śrī Harṣa, the patron of Bāṇabhaṭṭa.

GAṆEŚ BHĪKĀJĪ GUṆJĪKAR

This writer wrote about half a dozen books. Svaparākrama (1878) is an essay which treats of self exploit. Julyū Bahinī is a short story about two twin girls (1892). Dānat (1888) or Character is a fine essay which went into a second edition. The author wrote a historical romance named Karṇa Vāghelā giving a stirring account of the famous outlaw of Kathiawar, Karṇa Vāghelā. Lastly he wrote the life of Queen Victoria.

I now come to another group of about twelve writers. Unlike the Śāstrī group described above, this group did come under the influence of western culture and literature, but they were not much affected by Sanskrit works though they

were familiar with Sanskrit literature. Most of them were men of real literary talent ; some of them had a poetic genius too ; while a few of them had a sense of humour and exercised it both in life and literature. So this group has enriched Marathi literature by their varied literary work. They were the first writers to teach the public of Mahārāṣṭra, till then innocent of the sense of humour, to learn to appreciate and laugh at humorous incidents both in life and literature. They added new forms to Marathi literature. Let us give an account of each of these writers though it can be only brief.

ŚAṆKAR MORO RĀNADE (1850-1899)

The most interesting figures of this group are the two Rānaḍes the elder of whom was Śaṅkar Moro Rānaḍe. Śaṅkar Rāv was born at Wāi and educated in Poona. He passed his B. A. examination in 1872 from the Deccan College. He at first took up service in a Government department but on account of his eccentric nature he had to give it up. He resided afterwards in Bombay and began to write in the two Marathi papers, Induprakāś and Native Opinion and subsequently became the editor of these papers. He was a versatile man. His conversation was full of humour. He also delivered lectures though he was disinclined to appear in public. All his varied qualities became known to His Highness Sir Sayājirāv Gaikwār, the Mahārājā of Barodā. Hence the Mahārājā made him his companion. In this position he continued till his premature death.

Śaṅkarrāv has written about 25 books in Marathi, most of them being dramas and farces. He started in 1879 a magazine called Nāṭya Kathārṇav to give publication to his farces and other humorous writings and also to publish other serious dramas and novels of other writers. In Baroda he started a society called 'Sahavicāriṇṇ Sabhā' where men of Baroda having literary liking could gather every fortnight to discuss various literary topics.

Subsequently the society started a bi-monthly Marathi magazine called Sahavīcār. It is a high class literary magazine. His works are too numerous to refer to by name or by their nature. But the following are the most interesting and humorous of his farces and dramas :—

Mathurā, Atipīḍacarit, Doctor va Vaidya (a farce), Daulatrāv, Pramād-pramod, Latpatādhyaṃ (a farce), Virottamś.

He could write on serious topics too as is seen from his adaptation called Śilāditya — a novel ; and adaptations of some of the Upaniṣadas, an essay on the marriage system of the Hindus and the relation between marriage and religion. In his later life he took to delivering Kīrtans on social, and political topics of the day like the old Haridās class. On such occasions he used to compose extempore verses and recite them. Thus, he was what is known as 'Śīghra Kavī' (extempore poet) in Marathi, a very rare quality. A collection of his Kīrtans is published in two volumes. An interesting story how Śaṅkarrāv Rāṇaḍe non-plussed even a man like Dr. Bhāṇḍārkar is worth mentioning here. Śaṅkarrāv was a student in the Deccan College when Dr. Bhāṇḍārkar was the Professor of Sanskrit. On one occasion in the class there arose a discussion whether a democratic form of government existed in the time of the Rāmāyaṇa. Śaṅkarrāv Rāṇaḍe boldly asserted that there was no such form then in existence. When Dr. Bhāṇḍārkar asked Rāṇaḍe about the authority for his assertion, Rāṇaḍe, with fine presence of mind, quoted the following line as from [the Vālmīki Rāmāyaṇa.

Lokasattātmaḥ Rājyam Rāme Rājani nā Bhavet (There was no democratic form of government in the time of Rām). This verse was not really from the Rāmāyaṇa but Śaṅkarrāv composed it there and then in support of his statement. The verse looked so like that of Vālmīki that Dr. Bhāṇḍārkar was puzzled. He had to consult the voluminous poem at home and then only he could discover

the trick of Rāṇaḍe. Such was Śaṅkar Moro Rāṇaḍe, a man of varied parts, of ready wit and with a keen sense of humour. All his literary works are worth reading. They are full of humour and afford innocent amusement to readers.

VĀMAN BĀLKṚṢṆA RĀNAḌE

Another humorous writer like Śaṅkarrāv Rāṇaḍe was his namesake Vāman Bālkṛṣṇa Rāṇaḍe (1854-1899). He came of a Kokaṇastha Brahmin family of Nasik. After completing his education he took up private service as a private secretary of R. B. Gopālrao Hari Deśmukh. The association with a literary celebrity of Lokahitvādī's type stimulated the mind of young Rāṇaḍe. He imbibed the social reform ideas from Lokahitvādī. Thus equipped he became a journalist and in his brief career he was the editor of Dnyāncakṣu, a weekly paper of Poona, Sūryodaya, and Kalpatarū. But he made a name by his humorous writings and short notes in the Hindi Punch as its editor. By his literary talent and especially by his witty and humorous remarks and illustrations he made the Hindi Punch a very popular paper. People compared it with the English "Punch". Vāmanrāv may be considered as a pioneer of the great journalistic writers to be described later on in this period. He collected interesting anecdotes and a mass of information about the eminent men of his time, and wrote short and interesting lives of about 40 of those men. Only one life was published in 1893. But unfortunately the remaining lives could not be published through lack of pecuniary support. Even now they deserve to be printed. He also wrote a bigger life of Surendranāth Bānerjī of Bengal. He published short poetical pieces which are sweet and delicate.

NĀGEŚ VINĀYAK BĀPAṬ

Nāgeś Vināyak Bāpaṭ came from Wāī, district Satara. After completing his education he took service in the education department and rose to the position of deputy

educational Inspector and mainly served in the Southern Maratha Country. After retirement from British service he took up service in the Baroda State and there he became a Māmlatdār. He published from 8 to 10 books of the historico-romantic type. His first book seems to be the life of Pahile Bājirāv Peśve (1879). This life of 230 pages made up of 28 chapters is a finely written original book on a historical subject. The style is befitting the life of a great hero in the history of the Marāṭhās. It is vigorous, melodious and full of figures of speech. But at the same time the book reads well and is both easy and interesting. The following remark made in appreciation of the book is worth quoting. "It has the simplicity of Addison or Washington Irving and at the same time possesses the charms of Macaulay." Chatrapati Sambhājī Mahārāj is a historical novel (1884). It is a fine book and is as successful as his life of Bājirāv I. Cāturyācā Vedh is again a historico-romantic book. It purports to be a description but is written like a novel. This is a fine literary production of high merit. His other works are the following :—Pānīpatcī Mohim, Rājaguru Dādojī Koṇḍadev and Chatrapati Śivājī Mahārāj, Subhadrā Harāṇa, Tīṭavi, Mahārāṇī Jamnābāīsāheb Gaikwād of Baroda

All these are interesting and instructive books written in a flowing style.

HARI MĀDHAV PAṆDIT

Hari Mādhav Paṇḍit (1849–1899) came of a Kokanastha family of Haripur near Sangli. He was educated in Bombay and passed his Matriculation examination in 1869. He joined College and became a favourite pupil of Dr. Bhāṇḍārkar. He had to give up the College course and had to accept service in the educational line as the Head-master of the City High School, Nagpur. Then he was appointed a deputy manager of Nagpurkar Bhosale family. Subsequently he

became the deputy manager at the Court of Wards, Jubbulpore.

He was the editor of the famous Marathi Magazine called " Vividhadnyānvistār " from its seventh year i. e. 1871. He remained its editor till his death in 1899. As an editor he had to write for that magazine and especially the work of critically examining newly published books fell to him. He was known to be a fair and impartial literary critic though he did not spare an author but exposed the mistakes in his literary work. He also started a magazine named Deśasevak in 1892 but he died before the magazine could make a name for itself. Besides articles and critical notes on books, Haripant published the following books. Like Vāmanrāv Rāṇaḍe, Haripant Paṇḍit wrote short but interesting lives of Kṛṣṇa Śāstri Ciplūṅkar, Soubhāgyavati Ānandibāi Joṣi, Janārdan Bālājī Moḍak and Jāvājī Dādājī.

His other books are the following :—

Nāgapurkar Bhosale Yāñcā Itihās.

Mahāvīrcaritra.

Nārāyaṇrāv Peśve Nāṭak.

Canda Kouśika Nāṭak.

Pañcavaṭī sthala Nirṇay.

HARI KṚṢṆA DĀMALE (1854-1913)

A prolific writer similar to some of those referred to above in this period was Hari Kṛṣṇa Dāmle. He was a Kokaṇastha Brahmin. He was born at Rāvḍī in Bhor State. He was educated at Poona and was influenced by Bābā Gokhale, the Head-master of the school where Dāmle received his secondary education. After his education was over he became a teacher in Khandesh and spent the early years of his life in that district. Then he came to Poona and became a teacher in the then newly started

‘ New English School ’ of Poona. After serving the school for some time where he was known to be a good and efficient teacher he took to independent business and began to manage the book-depot called ‘ Kitābkhānā, a concern started by Viṣṇu Śāstrī ’ one of the founders of the ‘ New English School ’ of Poona.

Haripant Dāmle published about 25 books small and great. He served his apprenticeship in the literary line at the feet of Kṛṣṇa Śāstrī Ciplūṅkar. Haripant Dāmle completed the translation, begun by Kṛṣṇa Śāstrī Ciplūṅkar, of the world classic Arabian Nights. It is very difficult to distinguish the translation of Ciplūṅkar from that of Dāmle. Dāmle did his work so well. Then he took up another great English classic, Gulliver’s Travels and published a fine and interesting translation in four parts between 1880 and 1890. Then he translated interesting stories called German tales, in two parts (1889). Then he translated and published in five parts, the Ajab Aine Mahāl. Besides these big translations which became very popular in Mahārāṣṭra Dāmle published short books of stories culled from various sources in three volumes. He made a free translation of Æsop’s Fables in two parts. Over and above these adaptations and translations Dāmle published many small books conveying good moral advice. They were all intended for boys and girls as extra reading books and they were all popular in the student world. Dāmle has the credit of having written a fine pathetic poem called Pārvatīprakop (1880). This is a fine poem on the subject of the terrible havoc done by a flood of the river Pāñjarā in Khandesh district.

JANĀRDAN BĀLĀJĪ MOḌAK

Janārdan Bālājī Moḍak (1845–1890) came from a Koka-nastha family of Pañcvaḍī, a village near Dāpoli, district Ratnagiri. His vernacular education was done at Barsi, district Sholapur but he received his higher education in the

Deccan College, Poona, from where he graduated in 1870. After completing his education he took service in the education department and rose to be the Head-master of the Government High School at Thana. There he continued to serve till his death. He was a devoted student of astronomy and poetry. He was a co-founder with Viṣṇu Śāstrī Ciplūṅkar of a historico-literary magazine called Kāv्यetihās Saṅgrah. He edited the magazine till his death. He being a right-hand man of Viṣṇu Śāstrī in this venture, Viṣṇu Śāstrī had to stop the magazine until a new man could be found to do the work. In this magazine Janārdanpant published many important Bakhars and also unpublished Marathi poems. 'Jagācyā Itihāsāce Sāmānya Nirūpaṇ' (1872) is a translation of an 'Outline of Universal History'. It is an interesting book written in a good readable style and reads like an original writing. Janārdanpant wrote three books on Astronomy. In one chapter a short but very interesting life of Bhāskarācārya is given; while in the other book, the author gives a brief but interesting account of Bhāskarācārya's astronomical views. It is interesting to read that Bhāskarācārya knew some astronomical facts and phenomena later discovered in Europe. The third book is a translation of the Sanskrit work Vedāṅga Jyotiṣh. Mahābhārat is a short essay on a great subject. But it gives a clear account of the main story in the Mahābhārat.

BĀLĀJĪ PRABHĀKAR MODAK

Bālājī Prabhākar Modak (1847-1906) was a Kokanastha brahmin. He was born at Āchra, Taluka Malvaṇ, district Ratnagiri in 1847. His father died when he was five years old. He learnt his A. B. C. at Sangli in Southern Marāṭhā country and then went first to Belgaum in 1862 as a Sangli scholar. He passed the Matriculation in 1865 and then joined the Deccan College but could not be a graduate for want of funds. He was greatly influenced by his Sangli teacher Dādāsāheb Chāpkhāne and later on by the famous M. M. Kuṇṭe. He became a teacher in the Rajaram High

School, Kolhapur and then a professor when the Rajaram College was started in Kolhapur. He continued there as a professor of science till he retired in 1900. He was a highly respected teacher of science. He was fond of giving practical lessons to his students and he was able to create a love for science among his pupils.

For a time he was tutor to His Highness Chatrapati Shāhū Mahārāj as also to Śrīmant Chiefsāheb of Miraj. He published about 35 books small and big mostly on scientific subjects. Besides these books for which he had to devise a technical terminology, Professor Moḍak wrote about half a dozen historical books such as the History of Kolhapur, History of the States in Kolhapur and of Karnāṭak, History of Mohammedan rulers in Southern India, History of the Mohammedan rulers of India. His style was befitting the subject. He was an ardent advocate of the reform of giving western education through the medium of Marathi. All his books in Marathi were intended to serve as text books for such instruction. Prof. Moḍak gave lectures on scientific subjects on the University extension model. He also started the practice of having public exhibitions of science and its practical applications in the college. He was asked to carry out an industrial survey of Kolhapur and he did that work with great enthusiasm and produced a valuable report. Bālājipant died at the age of 60 though he was full of energy till his death. For he wrote the last pages of his scientific book only two days before his death. Prof. Moḍak was a model of what a teacher ought to be. His passion was science, so throughout his later life he taught science and wrote on science.

VĀMAN DĀJĪ OKA

Vāman Dājī Oka (1845-1897) was born at Hedavi, district Ratnagiri. He was a favourite pupil of Dr. Bhāṇḍārkar and passed his Matriculation examination in 1870. After completing his education he joined the education department of the Central Provinces Government and rose early to be a

head-master and was a reputed and respected head-master in several High Schools of the province.

As for his literary work he was the editor of Kāvya Saṅgrah magazine from 1890 to 1897, i.e. till his death. He was a careful student of old Marathi literature and especially of Moropant. In search of the unknown and unpublished poems of Moropant he went to Pandharpur but died there. His study was so deep and critical that Viṣṇu Śāstrī who maintained that Moropant was a great poet and who wrote for months, articles after articles to defend his position, found in Vāmanrāv Oka more than his match. For Vāmanrāv wrote letters to Viṣṇu Śāstrī pointing out errors, half truths and misinterpretations and what not of Viṣṇu Śāstrī. These show the deep study and critical powers of Vāmanrāv Oka. Vāmanrāv Oka was both a poet and a prose writer. He published in all about ten books of which about half are poems. His poetical works are:—Padyaratnamālā, Gaṇapatīnī-dhanavilāp, Mādhavanidhan and Kṛṣṇā-Kumārī. All of them are worthy of the learned author. His prose works are: Kādambarī Kathāsār, Vāsavadattā Kathāsār, Bāṇāce Caritra, Nānak Caritra, Kāvya Mādhurya. The last is an essay on poetics and deals with the essence of poetry in a fine critical way.

VISNU MOREŚVAR MAHĀJANĪ

Viṣṇu Moreśvar Mahājani (1851-1923) was a reputed and respected educationist of Central Provinces and Berar. He belonged to Karhādā Brahmin caste and was born in Poona. He received his education at Dhulia and Poona. He was a contemporary of Viṣṇu Śāstrī Ciplūṅkar at College. After completing his education and attaining the highest degree of M. A. he took up service in the Education Department of the C. P. and Berar Government and rose to the position of an Inspector of Schools and was for a time Acting Director of Public Instruction. Full of honours he retired and then lived at Akola enjoying his well earned rest for many a year. He died at the ripe old age of 72.

Like Vāmanrāv Oka, Mahājanī was both a poet and a prose writer. He did not write much but what he wrote was of great literary excellence. He had a critical mind. He wrote critical articles about authors and their books for the Marathi Magazines. But unfortunately they are still buried in the pages of those magazines. His great and interesting literary work may be said to consist of three adaptations of Shakespeare's dramas. They are the following:—Tārā Nāṭak (Cymbeline), Mohavilasit (Winter's tale) and Vallabhānunaṇaya (All's well that ends well). All these adaptations look like original works. But his masterpiece may perhaps be Tārā Nāṭak which was highly praised by Viṣṇu Śāstrī Ciplūṇkar, the maker of modern Marathi.

Mahājanī published a collection of his miscellaneous poetical pieces in a book form. They show that he had a poetic talent of high order.

His essays on libraries and on the social conditions at the time of Rāmāyaṇ and on the Bengal Land Tenures are worthy of the learned author.

MAHĀDEV CIMANĀJĪ ĀPṬE

Mahādev Cimanājī Āpṭe (1846-1894) came from a Kokaṇastha family. He was a precocious child. He passed his B. A. at the age of 22 and his LL. B. at 24. He practised in Bombay and soon became a leading lawyer of the Bombay bar. He was very accute and subtle and was well-known for his skilful cross examination. He was a great orator though he rarely made his appearance beyond the Court house. Early in his life he had been for a short time the Head-master of Nānā Śaṅkar Śet School in Bombay. He was an uncle of the famous novelist Haribhāu Āpṭe to be referred to later on in this chapter.

Mahādevrāv had great respect and love for old Sanskrit literature. He formed a scheme of publishing valuable works in Sanskrit and Prākṛt still unpublished. For this he gave all

his savings which came to over a lac of rupees. In Poona he established what he called Ānandāśram an institution for research of Sanskrit manuscripts; for editing them and finally printing them. He built a fine building for the Āśram, collected a fine Sanskrit Library, made provision for the maintenance of and residence of Pandits and Svāmīs. Hari-bhāū Āpte was appointed a life-long Director of the Āśram and thus was provided for so that he could devote all his energies to his literary work. For this life-long provision to a man of genius Mahārāṣṭra and lovers of Marathi literature owe a debt of gratitude to Mahādevrāv Āpte. Thus, he was a patron of Marathi literature and indirectly contributed to enrich it. Before his death he had taken up the order of a Sannyāsī and named himself Ānandsvāmī. The preconceived idea about his own name and that of the Institution Mahādevrāv had long formed in his mind. A busy lawyer like Āpte could find very little time to write books in Marathi though he had literary talent. In fact, he formed a plan of translating four or five masterpieces of Sanskrit dramas into Marathi. But he lived to write only one book of the scheme. It is named 'Moujeyā cār Ghaṭakā' (1881). This is a fine prose translation, with appreciative remarks throughout, of the famous drama of Kālidās, Śākuntala. This single book shows the literary genius of the author. His untimely death was a great loss to Marathi literature.

ĀNANDRĀV SAKHĀRĀM BARVE

Ānandrāv Sakhārām Barve (1845-1893) was born at Athani, district Belgaum. He learnt Marathi and Sanskrit at home for 12 years. Then, he went to Thana to learn English. After passing his B. A. Examination he became a teacher in the Wilson High School, Bombay. But he soon passed his law examinations and joined the judicial line. He became a reputed judge both at Indore and Baroda.

He wrote two Marathi books both of them being translations. 'Ṭhagācī Jabānī' was a translation of Taylor's

"Confessions of a Thug". His second book named Himatbahādūr was a translation with suitable change of names of Shakespeare's tragedy Hamlet. Both the books are models of what translations or adaptations ought to be. He was a friend of Śaṅkar Moro Rāṇaḍe and so was connected with Nāṭyakathārnava Magazine.

GOVIND VĀSUDEV KĀNIṬKAR AND MRS. KĀŚIBĀI KĀNIṬKAR.

Govind Vāsudev Kāniṭkar (1854 to 1918) was a Kokaṇastha Brahmin and was born in Poona. He received his primary education at Poona and for his higher education he went to Bombay where his father Vāsudev-rāv was a Government servant in the P. W. Department. He passed his B. A. Examination from the Wilson College. Then he joined the law class and passed the LL. B. After completing his education he joined the judicial department of the Bombay Government and rose to be a First Class subjudge and after completing the term of his service he retired and then lived in Poona enjoying his well-earned rest.

Govindrāv was fortunate in having an educated wife who is still living. Like her husband, Kāśibāi is herself a literary writer, her role being that of a novelist and a short story teller, then a new thing in Marathi literature. Govindrāv was more a poet than a prose writer. A majority of his books are poetical. Both the husband and wife were intimate friends of Haribhāu Āpte, the great novelist. In fact, these three formed a literary trio. They were often seen enjoying their morning walk together, talking and discussing literary matters on the way. Kāśibāi Kāniṭkar was a co-editor of Manorañjan and Nibandhacandrikā a monthly magazine which she and Haribhāu jointly started and conducted for some years. In this magazine Kāśibāi's novels and short stories are printed. They are as follows :—

1. Palkhīcā Goṇḍā
2. Raṅgarāv
3. Short stories.

Now to turn to Govindrāv's literary works.

His most original work named Sammohalaharī was written at the age of 18, indicating that he was a precocious person. This is in the form of an appeal to God asking him to give the author faith in Him. The poetic work reflects the agnostic influences Govindrāv received by reading men like Mill and Spencer. He was fond of both these authors and was well-read in them. But the poem is a fine piece of literary work and shows the coming poet.

Himālaya Varṇan (1875) a Marathi poem had an interesting but sad history. It was a small prize poem of 36 verses written in Sanskrit by Viṭṭhal Bāpūji Karmarkar. These were translated into fine and flowing Marathi verses by Govind Vāsudev Kāniṭkar. Viṭṭhal Bāpūji Karmarkar was a brilliant Bachelor of Arts from the Elphinstone College, Bombay. He was a fine actor and had appreciation of beauty combined with profound admiration for Nature. He died prematurely. So Govindrāv Kāniṭkar added 7 new verses on the death of his friend and then published the poem after the sad and sudden death of Karmarkar.

All these 42 verses are a fine piece of poetic work. They show that Govindrāv was a man of genius. The poetic piece is of descriptive elegiac type.

Śrīmant Nārāyaṇrāv Peśve Yāñcā Vadha (1878) is a fine poetic work consisting of five Sargas (cantos) the total verses being only 325. The English preface gives a summary of the theme of the poem with its appreciation. This poem is so fine that it deserves reprinting and a permanent place in any anthology of modern Marathi literature. His next poem was called Akabar Kāvya. This describes in a poetic garb the life and work of Akabar the Great. Another poem of Govindrāv is on the well worn subject of Kṛṣṇā Kumārī.

Govindrāv succeeded very well in translating the famous 'Ajavilāp' from Kālidās's Raghuvamśa (Lament of the King Aja over the sudden death of his dear Queen, in his very presence by the touch of a garland of flowers).

The first prose work of Kāniṭkar was a translation of Shakespeare's 'Hamlet.' Three almost contemporary writers Messrs. Āgarkar, Barve and Kāniṭkar had translated the same drama of Shakespeare. It is interesting to compare these three translations and settle their order and degree of merit. It is a good piece of literary work for a would-be Marathi scholar.

Being a social reformer Govindrāv was naturally interested in English works on the subject. As such, he had studied Mill's 'Subjection of Women' and 'Liberty'. So he translated both of them into fine readable Marathi.

The last important work of Govindrāv was the translation of the famous poem Gītānjali of Rabindranāth Tāgore. This literary work was done on the eve of his death. After attaining fame and a recognised social position Govindrāv Kāniṭkar grew a little indolent and did not do much literary work though he enjoyed a long lease of life since his retirement from Government service.

SAKHĀRĀM BĀLKṚṢṆA SARNĀIK

Sakhārām Bālkrṣṇa Sarnāik is a prolific author of mediocre literary abilities and has orthodox and old world ideas. He has published in all about 17 or 18 books most of which are short dramas or farces. Most of them are taken from the great store house of Hindu mythology i. e., Mahābhārat. Ten dramas are on the well-known stories such as Pārtha Garvanirasan; Kāliyā-Mardan; Jarāsandha Vadh; Sudhanvā Satvaparikṣā, Draupadī Svayaṁvar, Jānakī Svayaṁvar; Rukmiṇī Svayaṁvar, &c. Only two dramas have social subjects for their main theme. The

writer seems to be bit of a poet also, as is seen from his *Viṣṇu Viśva Guṇādarsa* poem and his *Saṅgīt Kādambarī*.

VINĀYAK GOVIND LIMAYE

Vināyak Govind Limaye is another prolific writer of mediocre literary abilities. He has written about 16 books five of which are short histories of countries and of peoples; five are dramas and the rest are on miscellaneous subjects. The historical books refer to Indian States' account, Turkisthān or Turkey, and Kurg. His dramas are on various subjects. 'Vicārdaurbālya' (Weakness of thought), *Satyabhāmā āpi Viṣṇupant Nātak* (a social theme), *Sāvitrī Puruṣottam Nātak* (romantic play), *Durācārāce Phal Vāit* (Evil effects of Vice) are some of his dramas.

ŚAṆKAR RĀMCANDRA HĀTAVĀLAṆE

His main literary work seems to be a social novel named *Suśikṣit Strī* (1909). Then he wrote a didactic work in two parts called *Sadbodha Mandir* (Temple of good advice). He wrote an essay bringing out the effect of physical science on social life and thought of a people. He published an old work called "Prākṛt Prakāśa" with its meaning in Marathi. Lastly he wrote two essays on the then current topics about language. The first essay is named *Ekabhāṣā* (Lingua Franca) in 1894. This is an essay of about 74 pages discussing the question of one language (Lingua Franca) for India. In this the author gives statistical information about the several groups of spoken current languages of India and the number of people speaking them. In the author's view there are only 12 main languages and they are distributed in several provinces. So, the question is not as difficult as it looks at first. In each province one or two languages can be made the principal spoken language. This is an essay full of information; but it does not give any positive answer to the question of one Lingua Franca for India.

His second essay (1904) has reference to improvement of Marathi writing and speaking. This is an ably written essay giving correct ideas about the language and its purity and improvement.

KEŚAV VĀMAN PETHE

Rāṣṭra Bhāṣā (1894) is a fine essay on the question of Lingua Franca of India. This essay is superior to and is more constructive than that of Hātavaṇaṇe.

According to the author there are only 10 vernaculars spoken each by over 50 lacs of people. Six of them belong to the Āryan family of languages and the remaining four to the Dravidian family of languages. They are :—

1. Hindi	...	...	...	10	crores of people speaking the language.
2. Bengali	...	...	...	4	” ” ”
3. Marathi	...	...	...	2	” ” ”
4. Gujarati	...	...	...	1	” ” ”
5. Punjabi & Sindhi	...	...	...	2	” ” ”
6. Tamil	...	...	...	2	” ” ”
7. Telugu	...	...	...	2	” ” ”
8. Kanarese	...	...	...	1	” ” ”
9. Uria	...	...	...	63	Lacs ” ”
10. Malyalam	...	...	...	60	” ” ”

This is a well-thought out essay giving practical hints for making Hindi the Lingua Franca of India. It is written in fine, clear, chaste style.

His other books are the following :—

1. An essay advocating technical education.
2. Śaṅkarācārya and reform.
3. Stotramālā (Garland of songs).
4. Critique of conduct.
5. Defects of modern education.
6. Industry is the architect of fortune.

7. A farce about navigation.
8. Moral courage.
9. A farce of a whimsical student.
10. Kāvya Kusum Mālā (A garland of poetic flowers).
11. Natural Phenomena.
12. Life of Vāman Dājī Oka.
13. Clothes and covering.
14. Examination of cows.

Keśavrāv Peṭhe seems to be an earnest seeker after truth. He looks a sympathetic writer. He was, it appears, a good orator and many of his essays and leaflets are the result of competitive lectures he delivered before learned audiences for which he won prizes.

BĀLKṚṢṆA ĀTMĀRĀM GUPTĒ

Bālkrṣṇa Ātmārām Gupte was a curator of the Central Book Depot at Bombay. He was then brought to Indore by the late Śivājīrāv Holkar and taken into service from which he had to retire in 1900. He was then exiled. Afterwards he became a curator of the Victoria Memorial at Calcutta. He became a Rai Bahadur and died at Calcutta after a ripe old age. He has written his autobiography.

His literary works are the following :—

1. Duṣkāl Nivāraṇ (1878). This is an essay on the prevention of famine. The remedy suggested is planting of trees which are known to increase rain. This seems to be the writer's first literary attempt and hence it is not very successful. This seems to be a translation of some English essay on the subject.

2. His book giving a brief account of Chemistry and Geology bearing on Agriculture is a better book written independently.

3. The oldest Moḍī lekḥ is an informing pamphlet in which the writer tries to prove that Bāḷājī Avajī Ciṭṇīs introduced it in Śivājī's times.

4. Marathi Chapāi Kalā Nibandh gives an interesting account of the first Marathi printing by missionaries in 1805 and especially by Dr. Carey.

5. Kartavya Bhūmiti (Practical Geometry).
6. Jāthbhāi Jain.
7. Smarana Śaktīcī Vṛddhī (Strengthening of memory).
8. Hindusthānātil Lokamat (Public opinion of India).
9. Hindusthānātil deśī Kārāgirīce Varṇan (Description of indigenous industries of India).
10. Vidyecā Vimā (Insurance of Learning).

M. K. RSI

His works are the following ;—

1. Nivāḍak Goṣṭī (1894).
2. Dr. Livingstone (a life) (1895).
3. Vasco De Gama (First sea voyage to India).
4. Old and new statues on earth.
5. Illustrated fables.
6. Effects of Hindu religion in India.
7. Queen Victoria and her family.
8. How to keep villages healthy?
9. Wonderful small animals.
10. Fish and Dev Māsā (God fish).
11. Description of the private life of Englishmen.
12. Work and Fortune.
13. Stories from different countries.

HARISCANDRA NĀRĀYAṆ NAVALKAR

1. Phukaṭ āṇi Saktice Śikṣaṇ is a small essay on free and compulsory education full of interesting information of up-to-date character. It gives the existing condition of education in India and contrasts it with that of more civilised countries and makes a final appeal to Government to advance free and compulsory education in India.

2. Svadeśābhimān (1891) is an essay on the well-known virtue and gives a few extracts and anecdotes.

3. Āmace Jejuritīl Tīs Tās (1894) is a short travel account of a trip to Jejuri where there is a famous temple of the God Khaṇḍobā. The description is fine and interesting.

4. Comparison between Nānā and Mahādajī (1899) is a reply to Prof. Bhānu's book on the subject.

5. Scientific consideration about the abolition of drink.

6. Women, their rights and education.

7. Animal food.

8. Life of Tārābāisāheb.

9. Sundarābāi Navalkar.

10. Garva-parihār or Brāhmaṇācī adhyatā.

11. Deśī vartamānpatre (Indian News-papers).

12. Dharma-dhaṅga-Khaṇḍan (Exposure of the pretence of religion).

MORO VINĀYAK ŚĪNGAṆE

AND

BĀLKṚṢṆA BĀPŪ ĀCĀRYA

Moro Vināyak Śīngaṇe seems to have worked in collaboration with another writer by name Bālkṛṣṇa Bāpū Ācārya.

Their joint works seem to be the following :—

1. Kanyā Vikraya Nāṭak (1895) is a five act social drama of the realistic school. It was staged in Bombay and proved very successful. The dialogues are interesting and well maintained. The language is colloquial. It is a fine attempt.

2. Mumbaicā Vṛttānt (1895) is both a historical and descriptive book of 400 pages. It is written on the model of English guides to famous places. It is an interesting book full of curious information about Bombay.

3. Vyavahār Darpaṇ.
4. Yaśavant Vijay Nāṭikā.
5. Sulabh Prasūti.
6. Ṛṇa Vimocan.

His other works seem to be the following :—

7. Striyāñce Cāritrya.
8. Ārogya āṇi Pavitratā.
9. Pāramārthik Bol.
10. Praṇav Mahimā.
11. Vivāh.

VĀMAN PĀṆPURĀṄG BHĀVE

The following are his works :—

1. Vasant Kumār (1889) is a brief and modified version of Hātimtāi with Hindu names and descriptions of places in India.

2. Lalsen Rājaputrācyā Goṣṭī (1890).
3. Gulchabu.
4. Auranḡābādī Chabelī.
5. Aitihāsik Cāturyācyā Goṣṭī.
6. Abhinav:Strī Caritra.
7. Jyotiṣ Mañjarī.

8. Sāmudrik.
9. Bhakti Rasāmṛt.
10. Dyāna Mālā or Kṛṣṇa Nīti.
11. Pāk Śāstra.

VINĀYAK NĀRĀYAṆ BHĀṬYE

His literary works are the following :—

1. Sajiv Yamapurī (1894). This is written in imitation of the famous book of Āgarkar called, “Āmace Dongarīcyā Turuṅgātīl Ekaśe Ek Divas”. This short book gives a good account of prison life in India and it is well written. His other books are the following :—

2. Sulabh Campu Nāṭak (1893).
3. ‘Āre Mikā Guljār Candrī’ Nāṭak (1893).
4. Mhātāryāce Keval Nāva (1894).
5. Indūr Samsthān parts 1, 2 and 3 (1895).
6. Terāvi Rāṣṭriy Sabhā (1898).
7. Ekā Pradhānāce Cāturya.
8. Bhitṛā Pardeśī āṇi Kuṇabyāca por.

VYAṆKAṬRĀV RĀMCANDRA (1820-1910)

Vyaṅkaṭrāv Rāmcandra belonged to the aristocratic family of Vaiṣṇav Brahmins of Madras, noted for keen and subtle intellect and for proficiency in mathematics. Both these traits were inherited by young Vyaṅkaṭrāv. He was born at Sānti Binnur, Madras Presidency, in 1820. His father died when young Vyaṅkaṭ was only four years old. His mother therefore came to Poona, travelling all the distance from her place to her distant destination i. e., Poona City. Of course she received some income from her share of the Jahāgīr. Young Vyaṅkaṭrāv, after finishing his primary education in Marathi, joined the newly started New English School. He was soon recognised as the brightest boy of the school, standing as he

did, at the top in his class. He had taken Latin as his second language, for his Matriculation, which proved very useful to him when he took to the study of law. After his Matriculation examination, Vyāṅkaṭrāv joined the 'Poona College' (first name of the Deccan College). During his college days his great liking for mathematics was noted. His professors were wonderstruck to see his proficiency in that subject. On a mathematical problem Vyāṅkaṭrāv differed from his teacher and the dispute was taken to England where decision was given in favour of Vyāṅkaṭrāv. But he became discontented and so left the College. Then he took up a teacher's post at Ahmedabad where he made such high reputation as an excellent teacher of Mathematics, that he was taken up as a Lecturer of Mathematics in the Poona Engineering College. While engaged in teaching Mathematics, he wrote some excellent books on Mathematics and especially on Astronomy. While working there he studied for the High Court Pleader's examination and came out first in the list of successful candidates. So he began his legal practice in Poona in 1867 and till 1910, he practised as a pleader for over forty years. As a pleader he made a great name. He was often consulted on law points by even great men like Tīlak. He was a Government Pleader (Public Prosecutor) from 1885 and also a Lecturer in Law at the Deccan College where he taught Jurisprudence and Roman Law for a number of years. He was very well spoken of as a lecturer. His keen and subtle knowledge of law and the mastery of the subjects he taught were seen in his clear and methodical exposition of the fundamental principles of law and of the intricate legal problems. Just as while a professor of Mathematics he wrote excellent books on Mathematics, so while he was a Lecturer of Law he wrote several books on law which were regarded as standard books till 1905.

Vyāṅkaṭrāv Rāmchandra was a versatile man. In 1890, he took into his head to make a comparative study of Indian and European medicine. So he learnt European medicine

at the Poona Medical School, and privately studied Indian medicine at the feet of the then popular practitioner of Indian medicine, Maharṣi Annāsāheb Paṭvardhan. After acquiring this knowledge, he began preparing Indian medicines at home and started a free private dispensary where he spent about 2 hours every day and prescribed and gave medicines to the poor. Of course he wrote two books on medicine. What a wonderful industry to acquire new knowledge and to use it for the benefit of the poor and the needy ! But Vyañkaṭrāv's next exploit is still more wonderful. Like many an educated man of those days Vyañkaṭrāv was an agnostic though not an actual atheist. But at the age of 56, when in 1876-77 Satya Parākramjī—the Svāmī of Uttarādimaṭh came to Poona, Vyañkaṭrāv went to the Svāmī's place to hear and discuss Vedāntic problems. He seems to have been gradually and unconsciously weaned from his agnosticism. Now he longed to know the sources of Vedāntic doctrine and religious lore. So at the age of 57, he began to learn the A B C of Sanskrit and with the aid of learned Śāstrīs whom he kept in his house, he became proficient in Sanskrit language. Such wonderful industry and enthusiasm are rare even among European persons, who are noted for these qualities.

Even when Vyañkaṭrāv's life and work are so wonderful and deserve a permanent place in any history, it could not have an appropriate place in this history but for several works written by Vyañkaṭrāv in Marathi.

After having mastered the Sanskrit language, Vyañkaṭrāv applied his keen and subtle intellect to interpret the main Upaniṣads and other Sanskrit philosophical works in accordance with the Dvait doctrine, which he came to adopt as the result of his discussions with the Svāmī. He translated all the main Upaniṣads into Marathi and particularly wrote in English and Marathi, fine, clear and interesting introductions to each of them. Besides these, he also translated, with introductions, Vedāntasār, Gītā and the Brahma Sūtras. All

these later productions of Vyaṅkatrāv, give a connected and comprehensive view of Indian philosophic literature. They are so fine that they deserve reprinting.

Like his varied literary work Vyaṅkatrāv's life history is admirable. In the first place, he had a long life like an Englishman. Vyaṅkatrāv lived to the green old age of 91 years. He had only a few days illness. He was a very regular in diet, in exercise and as regards working hours. He was very simple, in dress, and demeanour. He was very witty. He liked society and was a social man though he did not like publicity, nor did he ever attempt public speaking. He had a retiring disposition and so his name and work are unknown to the present generation.

Vedāntśār (1891) is a translation of the Sanskrit Vedāntśār of Sadānand Svāmī. This is a translation with the text published side by side. It has a long preface of 30 pages. It gives in fine clear language, illuminating summary of the Vedānt doctrine. The book is a model of fine Marathī writing. Yogasūtra (Samādhī Pād : 1887) is a translation of Yogasūtras. The English preface of the book gives a readable and interesting account of Indian Mesmerism. Yogasūtra (Sādhana Pād : 1889) is continuation of the previous book. In this, a short summary of Rājayoga is given in simple and clear language. Upaniṣad Saṅgrah (1892) is a translation of Śikṣāvalī of the Taittirīyopaniṣad. Curiously the preface of this book gives a brief account of almost all the famous pilgrim places in India from the North to the South and from the East to the West. Of course the descriptions are brief and very short and they do not seem to be the result of personal observation. Another volume named Upaniṣad Saṅgrah (1877) is a translation of the Chāndogyo-paniṣad. This has also an eloquent preface. Third volume named Upaniṣad Saṅgrah (1889) is a translation of Praśno-paniṣad. The preface of this gives a brief interesting account of plants and animals with their points of similarity and difference. It is a very interesting and informing account

written in easy simple language. Bṛhadāranyakopaniṣad is a translation of the very big Upaniṣad with a preface similar to that of the other books.

RĀMRĀV BĀLKṚṢṢNA KĪRTIKAR

The following are his works :—

1. Sundarābāi (1888).
2. Nāṭakī Gaṅgū (1891).
3. Tufān (1893) 'Tempest.'
4. Satisāvitṛī Caritra Kāvya (1907).
5. Nūrajahān āṇi Jahāṅgīr (1912).
6. Śākuntal Nāṭakācī Padyāvali.
7. Paṇḍitā Soudāminī.
8. Puṇḍalik.

VĀSUDEV NARHAR UPĀDHYE

He was a sanskrit teacher in a Girl's School in Baroda.

His books are the following :—

1. Japānce Varṇan, Parts 1 & 2.
2. Kūrg Prāntācā Kharā Itihās.
3. Nāṭya Vicār Pracār.
4. Pratyant Deśa Gaman Mīmāṃsā (1892).
5. Vicāraratnākara is a free translation of Bacon's Essays with parallel quotations from Sanskrit writers. This is an interesting comparative study of English and sanskrit writers.

PĀVGĪ BROTHERS

Nārāyaṇrāv Bhavānṛāv and Rāvji Bhavānṛāv Pāvḡ, were brothers of whom the younger brother Rāvji, was more known both by his higher official position and by the early publication of his literary works. While the literary work of the elder brother though the design of it was formed early

enough, did not see the light of day till Nārāyaṇrāv's advanced age. But the life and conduct of the two brothers differed from each other.

Pāvgī brothers came from a very respectable family. For, their grand-father was a Kārbhārī of Sardār Rāste of Poona, and their father was a Māmlatdār in the Revenue Department of the Bombay Government and was well-known for his efficiency in official work and especially his honesty and un-corruptability. Both these fine traits of character were inherited by the brothers.

Nārāyaṇ was born in 1854. Rāvji was younger by 18 months only and hence was born about 1856. Their mother died when they were about 10 and 8 years of age. Their father did not marry again and gave his un-divided attention to the proper bringing up of the two boys. After their primary education was over, Bhavānrāv sent them to Bombay for their higher education with a separate establishment for lodging and boarding, the expenses of which came to about Rs. 66 per month. Both the brothers passed their Matriculation examination in 1872. But the younger brother Rāvji turned out to be a brilliant student. So in the college career Rāvji shone more than Nārāyaṇ and at the B.A. examination he won the Bhau Daji Prize for proficiency in Sanskrit, while Nārāyaṇ failed. Thus the fortunes of the two brothers differed from each other and so it is better to speak of them and their work separately from here.

Rāvji who was popularly known as Rāvsāheb Pāvgī was immediately offered a post in the P. W. D. Secretariat. He rose to be the Under-Secretary to the Government, P. W. D. and after completing his honourable service he retired and went to Miraj where he lived in peace and retirement to a green old age.

While he was in official circle in Bombay, Rāvsāheb led a high fashionable life in European style. For, soon after finishing his education he got an opportunity to go to Eng-

land and to visit Europe as a companion to a Kathiawar Ruler. After his return Pāvḡ wrote a very fine and interesting account of his travels, in Marathi in two parts. Though the account is well written the style of writing is highly Sanskritised. In his book one will find sentences full of Sanskrit words except Marathi verbs and prepositions ! However, the two books are a valuable contribution to modern Marathi literature. Another simpler and shorter travel book of his by name 'Bhivpurī Vajñāth' is more interesting and gives a vivid description of the place of pilgrimage.

Rāvsāheb Pāvḡ's remaining books are historical, the first being history of Turkey and the other two being lives of Anī Bizāṇṭ and Bradlaw. Both these were co-workers in social agitation in their early career and both of them were agnostics. Rāvsāheb's selection of these two persons to write about shows his agnostic tendencies. But about the time of retirement a complete change of feeling and attitude seems to have come over the mind of Rāvsāheb Pāvḡ. He became interested in Indian Philosophy in general and Vedānt doctrine in particular. So when he came to Miraj his old way of living was gone. He led a simple and pure life of devotion, spending his time in reading religious books and in the conversation of like-minded people. It was in his retirement that he wrote a book in English on the famous 'Pañcadaśī.'

Now to speak about the elder brother Nārāyaṇrāv. After his failure at the B. A. Examination he gave up the course for good. For, he saw the increasing financial burden upon his father. So he immediately took service in the Revenue Department and by his passing all the required examinations he made himself eligible for getting māmledārship early enough. But there came some technical difficulty in his way and he had, therefore, to pass the departmental examination in Gujarati. After this he became at first

a probationary māmledār and very soon a pucca māmledār. It is curious to note that both the father and the son were māmledārs simultaneously serving in the same district of Thana though in different Talukas.

Nārāyanrāv did his official work with efficiency and a sense of duty. But he had a great and keen desire to write his magnum opus called 'Bhāratiya Sāmrājya.' The design of this big work was formed by Nārāyanrāv very early in his life though it took a long time for the fulfilment of the gigantic scheme. Unlike Rāvsāheb who led a reformed life Nārāyanrāv had a leaning towards orthodox ways of thinking and living. He was early impressed with the old Āryan civilization and its antiquity. He firmly believed that the birth-place of the Āryans was in India itself. His vast reading confirmed him more and more in his views. In fact, his mind was overfull with the idea of the greatness of the Āryan people and their civilization. This he wanted to establish in his voluminous work consisting of 22 volumes. This gigantic scheme Nārāyanrāv was being carried out till his very death. He published more than half the volumes during his life. The material as also the contents of the remaining volumes were ready for publication. But he died a broken-hearted man before the keen desire of his mind could be fulfilled. For, his promising grandson who took interest in this great work and who assured Nārāyanrāv that he would complete his work if left unfinished died suddenly and prematurely. This was a great and unbearable shock to the old man and he succumbed to it.

Nārāyanrāv's work is too vast to refer to in detail here but it is an admirable undertaking. His Bhāratsāmrājya is no doubt a valuable addition to Modern Marathi Literature on its scientific and historic side. When one looks into these volumes one cannot help admiring the wonderful zeal and enthusiasm of the writer though in seeing some of his views one feels that the author is led astray by his excessive zeal and over confidence.

BĀLKṚṢṆA NĀRĀYAṆ DEV

Bālkṛṣṇa Nārāyaṇ Dev was a subject of the Indore State. He was the eldest son of Nāro Viṭṭhal Dev survey and settlement officer in Indore. He was therefore educated at Indore and later on he studied at the Deccan College. After his education he served in the B. B. C. I. Railway Police department as head clerk at Indore and Neemuch. He retired in 1900. He devoted all his time to literary work. He was a frequent writer of critical articles in Vividh-Dnyānvistār. He wrote short lives of Jāmbhekar Rājārām Śāstrī Bhāgvat, Rām Śāstrī Prabhūne, Eknāth Śāstrī Kemkar and Kīrtane. All these biographies are very interesting and are written in fine Marathi. In fact Bālkṛṣṇapant was one of makers of Marathi hailing from the Province of Malva and Indore. But being away from the heart of Marathi language his work was less known to the general public of Mahārāṣṭra. For some time he served as a temporary worker in one of the Censuses of British India. He died in about 1936.

KṚṢṆĀJĪ NĀRĀYAṆ ŚĀSTRĪ PĀVASKAR

His books are the following :—

1. Saṅgīt Laḷit (1890)
2. Nāsiket Kathā Sār (1892).
3. Draupadice Caritra (1892).
4. Jādūcī Kamāl.
5. Navatārī Caritra.
6. Rāvaṇ Vadh āṇi Sitā Bheṭ.

SITĀRĀM RAGHUNĀTH ADHIKĀRĪ

His books are the following :—

1. Vasundharā Pṛthvirāj Nāṭak (1891). This is a short historical drama, but the story is treated in a purely

poetical fashion, the whole story being turned into an allegory.

2. Vikram Prthvī Paryatāṇ (1908).
3. Gaṇapati Sāmarthya.
4. Ārya Dharm Dṛḍhikaraṇ.
5. Camatkārik Svapna.
6. Sarvasāra Darpaṇ.

BHĀNU KEŚAV GAṄGANĀIK.

He was a non-Mahārāṣṭrian gentleman writing in Marathi language. Such writers are rare in any country. His books are the following :—

1. Vadhu Dharpaṇ Mālā (1882)
2. Tārābāi and Hirābāi.
3. Ānandibāi.
4. Ghar āṇi Tyācyā Bhovatālci Jāgā.
5. Strī Dharm.
6. Pāścimātya Pākasāstra.

VIṢṆU VĀSUDEV NĀṬEKAR

He lived in Poona and is a teacher.

His books are the following :—

1. Sopyā va manorañjak goṣṭī (1890)
2. Hindusthān va British vistār (1895)
3. Elphinstone Caritra (1897).
4. Śikṣaṇ va Tyāce Uddeśa (1901)
5. Mayo Caritra (1913).
6. Ingraj Sarkār yuddha kā karit āhe ?

DATTĀTRAYA KR̥ṢṆA SĀNDŪ (1863-1903)

He was born at Tivare a village near Rājāpur, district Ratnagiri. On account of poverty he had to serve in a Gujarati medicine shop. Subsequently he started an agency

shop. Then he started a manufacturing firm for preparing medicines mainly indigenous. He prospered in this business and made a fortune. Though engaged in business Dattātrayapant seems to have had some taste and liking for literature and so found time to write some books on literary topics.

His books are the following :—

1. Sītā Maṇḍodari Bheṭ (1888).
2. Sītā Svayaṁvar (1888).
3. Dhruva Caritra.
4. Muḷācī Smaraṇavahī.
5. Kākā Purāṇikāce Caritra.

BALVANT KAMALĀKAR MĀKOPE (1855-1900)

He was born at Rājāpūr. His father died when he was only 15. He had a taste and liking for poetry from his boyhood. He took up private service. In his interesting preface to one of his books the author says that as a boy he heard very interesting stories about Śivājī and Rāmdās and their times from his father who was a vernacular school-master with a fund of such stories. The author has made use of what he learnt in his boyhood in his writings.

His books are the following :—

1. Puṭalābāī. This is a fine interesting novel showing great power of imagination.
2. Sumitra Nāṭak (1887).
3. Satyāsatya Vicār (1893).

SAKHĀRĀM GAṆEŚ MUZUMDĀR

His books are the following :—

1. Naśib va Udyoga (1892).
2. Jamanābāisāheb Gaikwād.
3. Prabhu Ratna Mālā.
4. Sivaśāhī Sāmrajya.
5. Hindusthānātil Duṣkāl.

HARI BHAGVANT BHOLE

His books are these :—

1. Kaśidyāce Cāturya (1886)
2. Vidyā Mitra (1886)
3. Gulsanobār.
4. Jahāngīr āṇi Nūjahān.
5. Bhāūsāheb Mānāḍe.

SADĀŚIV MOREŚVAR BHIḌE (1859-1899)

He was born at Tasgaon, district Satara. His vernacular education and his course for training college were done at Kolhapur. He was a brilliant boy. He became a vernacular school master and served at Mahāgāv, Narsobācī Vāḍī and Gaganbāvaḍā; all these places being in the Kolhapur state. He learnt English when he was a grown-up man. He had a liking to compose poems from his early age. His books are these :—

1. Svadeś Sthiti (1896) is a short poem of 20 pages only. It describes the state of India in the author's time and suggests means for its improvement and progress. It is in the form of a recital by a husband to his wife. It is a good flowing verse. The versification is neat, correct and according to artistic rules. The poem is of didactic type and gives elevating thoughts to the readers.

2. Dattavāḍī varṇan va itihās.
3. Itihāsopadeś Śatak.
4. Lahān Muḷākaritā Pannās Goṣṭī.

VIṬṬHAL VIṢṆU *alias* RĀVJĪ BHĀŪ BHĀVE

His books are these :—

1. Nūjahān (1892).
2. Bhagna Manorath Nāṭak (1892)
3. Sambandh Kutūhal (Goṣṭa) (1894)
4. Upadeś Ratnamālā.

NĀRĀYAṆ VIṢṆU BĀPAṬ

His books are the following :—

1. Unnati mhaṇaje kāy va tici āvaśyakatā (1880) is reprint of a well reasoned lecture in the famous Hemant Vyākhyānamālā of Bombay.
2. Sanskrit Vidyee Punarujjīvan (1888) is a Marathi summary of the chapter "Revival of Sanskrit" from Max Muller's book "What India can teach us?"
3. Dakkhacā Prācin Itihās (1887) is a readable translation of Dr. Bhāṇḍārkar's 'Ancient History of the Deccan'.
4. Inḡlandcā Itihās.

DHUṆḌĪRĀJ SADĀŚĪV JOSĪ, WAIKAR

His books are the following :—

1. Vijaya Jigīṣā (1891)
2. Aitihāsik Lekh (1895)
3. V. S. Ce Mārmik Aitihāsik Lekh, Parts 1 and 2 (1896)
4. Jagaddhitechūcyā Vācakākāritā Bodhapar Goṣṭī.

VIŚRĀM LAKṢMAṆ KORGĀVKAR

His books are these :—

1. Abhimanyu Caritra (1893)
2. Karna Caritra (1893)
3. Jarāsandh Vadh (1895).
4. Kerala Kokiḷ Kāvya-saṅgrahācī salāmī.

VĀMAN EKNĀTH KEMKAR

His books are the following :—

1. Śīsupālvadh Nāṭak (1881).
2. Alaṅkāṛ Vikās
3. Vṛttamaṇimālā.
4. Samasūtra Candrikā.

KEŚAV RĀMCANDRA KELKAR

His books are these :—

1. Aiśi Divasāt Pṛthvī Pradakṣiṇā (1888).
2. Sindhūbāi, Parts 1 and 2 (1890).
3. Mānavī Sudhāraṇā (1896).
4. Hīndusthān Deśācā Taranopāy.

VĀSUDEV JAGANNĀTH JOŚI

His books are these :—

1. Rativilāp Kāvya (1886).
2. Śokākroś (1890).
3. Dasarā.
4. Dāsavijay Nāṭakācī Padyāvali.
5. Rativilāp Nāṭakācī Pade.

NĀRĀYAṆ GANEŚ MAṆḌLIK

His books are these :—

1. Tarūṇ Maṇuṣya (1889).
Adaptation of some English novel.
2. Sāsuvās Parinām Darśan Nāṭak (1886).
3. Śrimatta Viḍamban Nāṭak.

GOVIND KR̥ṢṆA TILAK

His books are these :—

1. Mahārājā Pratapsimha Nāṭak (1890). This is a tragedy. It represents, Matsarsing and the adopted mother of the young Yuvarāj succeeding in preventing him to get the throne but all of them die due to jealousy and counter-plot of each other. This ambitious subject could not be properly handled by the novice writer.

2. Vijayanagarcā Rājaputra (Nāṭak) 1890.

KṚṢṆĀJĪ NĀRĀYAṆ JOŚĪ

His works are the following :—

1. Dharm Parīkṣā : Part I (1893) is a prose translation of Amitgati's Dharm Parīkṣā a book similar to that of Viśva Guṇādarś of Appayya Dīkṣit. It is a fine flowing poem. It does not read like a translation. Besides, the book gives interesting stories conveying a good moral. The book contains 10 stories very strange but interesting.

2. Nemidūta Kāvya (1882) is a translation of a curious Sanskrit poem composed by Vikram son of Saṅgam in which the last line of Kālidās's Meghadūt was taken and three lines were added to make a new verse, the subject of the poem being the grief of the Jain Sādhū Nemīśvar. This rendering of the original is very simple, clear and melodious.

SITĀRĀM RĀMCANDRA GĀIKWĀD (1885-1897)

He was born at a village near Ratnagiri. He studied upto the Matriculation examination and then took to private service. He was fond of Sanskrit and Chemistry. He left service in 1896 and started a factory for making ink. By perseverance and steady work he made his factory successful. His example was followed by many in Mahārāṣṭra.

Though later on engaged in business he had a liking for literary work and found time to write the following books.

1. Vijāpūr Varṇan (1884). This is both a historical and descriptive book about the famous old city of Bijāpūr. The author lived in Bijāpūr for four months and collected important information about the place from oral tradition and from written documents. He also made use of English sources. The book is naturally well illustrated and consists of 168 pages. It is a fine addition to this form of Marathī literature.

2. Pune Śāhar, Parts 1 and 2 (1886-1888) is like the previous book both historical and descriptive. The book is well illustrated. It is a fine readable book like his Bijāpūr book.

3. Assyria (1895).

JANĀRDAN DĀMODAR KOLAṬKAR

Books of the writer are these :—

1. Āmaci Dharmādāya Paddhati (1890): Reprint of a lecture in the Bombay Hemant Vyākhyān Mālā.

2. Bhāṣā sṛṣṭi, Part I (1888).

3. Āmaci Kutumb Vyavasthā.

GOPĀL NĀRĀYAṆ KŚĪRSĀGAR

His books are the following :—

1. Sanmārga Dipikā (1877) is a translation of 'social and moral duties' in a catechetical form. The book gives simple definitions of the several moral virtues and divides them into self-regarding and extra-regarding. This is a very good translation and is quite readable.

2. Bāl vivāh maṇḍan (1877) is a booklet of about 55 pages. It is a reprint of a lecture delivered in Baroda. The lecture criticises the various arguments brought against child marriage and tries to prove them to be incorrect. There is much special pleading in the essay. Many false and inaccurate statements are made in the course of the argument. But the style of the essay is simple and clear.

3. Bandh vimocan (1876).

VIṢṆU KṚṢṆA BHĀṬAVḌEKAR

and

His famous brother Bhālcandra Kṛṣṇa Bhāṭavḍekar.

Viṣṇu Kṛṣṇa Bhāṭavḍekar (1857-1911) passed his LL. B. in 1880 and he practised as a pleader in Bombay or 16 years with great success; but then he had heart

trouble. So he gave up public pleading though he gave legal advice to clients, privately. Since his retirement from his profession he devoted himself to assist public institutions by his sound advice and pecuniary contribution. He was the friend, guide and philosopher of his more celebrated brother Dr. Bhālcandra Kṛṣṇa Bhātavaḍekar. In fact, Viṣṇupant is said to have supplied public speeches to Dr. Bhātavaḍekar. Thus, Viṣṇupant was a man of parts though his literary work in Marathi was very little.

His books are the following :—

1. Anticorn Law League (1890) is an interesting brief account of the famous League.
2. Karāñce Sāmānya Niyam (1893) is again a reprint of a lecture on the subject of Indian taxation. The essayist gives the well recognised principles of taxation and applies them to Indian taxes.
3. Translation of Main's Hindu Law in two parts.

DHONḌO BĀLKṚṢṆA SAHASRABUDDHE

His books are these :—

1. Śrī Ekanāth Mahārājāñce Caritra (1883). This is a fairly big book of biography of the great saint with a critical appreciation of his literary works.
2. Peśavāṭīl dhāmdhumicā dekhāvā or Sardar Paraśūrām Bhāu Paṭvardhan yāñcā parākram (1891). This book with a long name is nothing but a brief biography of Paraśūrām Bhāu Paṭvardhan. It is quite a readable interesting life.
3. Bhārat sthālādarśa or Bharat Khaṇḍāce prācīn varṇan. This writer seems to have great fondness for long, but attractive names. However short names are to be preferred if one is not to scare away readers from reading a book.

GOPĀL ANANT BHAT

He had a brother Gaṅgādhara Ananta Bhaṭṭa who rose to be a Superintending Engineer in the Government Public Works Department. Though he did not leave any literary work behind him both the brothers were brilliant products of western education and were instrumental in spreading new ideas among the people.

Gopālrao had a natural liking for literature. He had very good powers of speech and conversation. At first he became a teacher and then he took up service in the judicial Department. He was a witty man. He was fond of dramas and always patronised dramatic companies and actors. He wrote more than one drama for the companies but he was too indolent to publish them. Towards the close of his career he had become an advocate of what he called Naturopathy. He died while still in service.

His books are these :—

1. Nirapekṣa Bhāṇḍaval (1895).
2. Samāśitoṣṇa Vaidya, Parts 1 and 2 (1903).
3. Udyogī Lokākaritā Annachatra.

RĀMCANDRA BALLĀL GODBOLE

His books are these :—

1. Saṅkrānticā Halavā (1888).
2. Navabhikṣū Gitā.
3. Prabodh Sudhākar—Śaṅkarācārya Praṇīta.

SITĀRĀM BĀBĀJĪ GURJAR

His books are the following :—

1. Saṅgīt Ratnāvalī Nāṭak (1882) is a fine translation of the Sanskrit drama of the same name. The verses and songs in the drama are clear, simple and capable of being sung properly.
2. Ārya Ratna Mālā.
3. Udār Dāmodar Nāṭak.

KṚSNĀJĪ VĀSUDEV KHARE AND VĀSUDEV RAGHUNĀTH
ŚIRVALKAR

Kṛṣṇājīpant and Vāsudevvrāv formed what they called a 'night club'. There was a third person Modak in the club. This trio elaborated the scheme of this club. According to it novels were to be published, under the auspices of the club. Whether there were other members of the club is not known. But the two novels published reflect great credit upon the joint co-workers. One of the two novels is an adaptation, but the other is an original and independent production of the joint labours.

1. Mouna Youvanā (1889) is an adaptation of an English novel. But it is considerably changed and modified so as to appear to be an original novel. It is written in a fine Marathi style. It belongs to the newly formed realistic social school of novel writing. It is a high class production and does credit to the joint authors.

2. Vikramāditya (Parts 1 & 2 : 1890-91). This novel is an independent novel of the historical type. Both the novels together were a distinct contribution to the Modern Marathi literature. They are written in a fascinating manner and in good Marathi.

V. R. Śirvalkar wrote independently Rāṇā Bhīmdev (1918). This drama was staged by the Śāhūnagarvāsī Maṇḍalī and it formed a great success. Śirvalkar wrote other dramas about saints later on, but they did not succeed so well as first drama.

VĀSUDEV GOPĀL BHĀNDĀRKAR

His books are these :—

1. Striyāñcī Kharī Yogyatā (1888) is a reprint of a well reasoned lecture in the Bombay Hemant Vyākhyān Mālā. 2. Sone va Rupe Yāñcā Hindusthānāt Khap (1890). This again is a reprint of lecture on an economic subject.

TUKĀRĀM JĀVAJĪ COUDHARĪ

Tukārām Jāvajī Coudharī was not a literary man himself but he did far more for the development of Marathi literature by starting and developing a Press and especially, by inventing the method of framing devnāgarī types attractive and fine looking. He rose from a very humble position of a servant getting Rs. 5 a month. But he gradually learnt all the varied sides of the printing art and especially he proved a genius in the art of making new and attractive types. He then established his Press by name Nirṇaya-sāgar and in this Press Jāvajī literally published thousands of books both Sanskrit and Marathi. He started the Bālbodh and conducted it for over 30 years, and entrusted the editorship to Vināyak Koṇḍadev Oka a maker of classic Marathi. However Jāvajī wrote the following books :

1. Lahānasā Gujar (1893)
2. Sadācaraṇācī Mūl Tattve (1895)

KRSNĀJĪ AND RĀMCANDRA BHIKĀJĪ GOKHALE

Both of them were brothers brought up in Kolhapur and were servants of the state, one of them being a tutor to H. H. Śāhū Mahārāj of Kolhapur. His Laṅkāvarṇan is a fine description of Ceylon in which the history of the island, ancient and modern, is also given (1885).

Rāmcandrapant wrote only two books.

1. Kāśmīr Varṇan (1895) is a description of Kāśmīr similar to that of Ceylon.
2. Sulocanā āṇi Mādhav is a romantic novel.

HARI MOREŚVAR POTDĀR

His books are these —

1. Śahānā Govindrāv (1891)
2. Vinodapar Goṣṭī : Parts 1, 2 and 3.

ĀTMARĀM GANĒS PHADKE

His books are these :—

1. Adbhut Sṛṣṭi-Svapna (1895)
2. Ātma Vṛtta.

RAGHUNĀTH BĀLKṚṢṆA RĀJĀDHYAKṢA

His books are these :—

1. Susvabhāvī Māṇūs (1885)
2. Suśikṣit Strī Nāṭak (1886)
3. Suśil Grhasth.

KṚṢṆARĀV BHĀSKARJĪ RELE

His books are these :—

1. Subodhamālinī (1880)

This book contains 26 short essays on moral and social subjects. It is a well written book having a didactic purpose. In fact it is an independent collection from English and Sanskrit sources.

2. Sadguṇī Kāntā is a social novel.

NĀRĀYAṆ KEŚAV VAIDYA

His books are these :—

1. Gatabhartṛkā Rodan (1884). This is a fine pathetic poem on the miserable condition of widows in the Hindu society. The poem has an English preface in which the substance of the verses is given in English. The poem was so highly praised that the then Governor of Bombay is said to have patronised the book by purchasing a few copies.

2. Gāy vagaire paśuhatyā pāpāce digdarśan.

MALHĀR RĀMOANDRA MULE

His books are the following :—

1. Nihāl Kuhar or Udyācī Goṣṭ (1891)
2. Hindusthānātīl Sāmpattik Dravye.

KṚṢṆĀJĪ RĀMCANDRA VELINKAR

His books are these :—

1. Mālātī or Paisācā Tamāśā (1892)
2. Olī thāp Nāṭak (1892)

VĀSUDEV GAṆEŚ SAHASRABUDDHE

His books are the following :—

1. Śikṣaṇ Mīmāṃsā (1889) is a translation of Spencer's book on education. It is a well written book and in fine easy style.
2. Nitiśāstrācī Mūlatattve (1896).

GAṆEŚ VIṢṆU SĀTHE

His books are two only :—

1. Durdaivī Mahādu (1893).
2. Rṇamukta va Bhayamukta (1895).

HIRĀCAND NEMCAND

His books are these :—

1. Mahāvīr Caritra (1895).
2. Jain Kathā Saṅgrah (1907). This is a collection of 24 stories from Jain literature. It is quite a readable book.

LAKṢMAṆ MOREŚVAR HAḌBE

After passing through an arid forest of literature with patience, I now come upon an oasis in a desert in the two fine and famous works, novels, of Lakṣmaṇ Śāstrī HaḌbe.

1. Muktāmālā (1866) a romantic novel was HaḌbe's first attempt. But it turned out quite a success. For in a very short time it went into a second edition. The fifth edition was printed in 1880. This shows the popularity of the novel. The novel is full of interest throughout and is written in a fine fascinating style.

2. His second novel named Ratnaprabhā (1878) is equally a romantic novel. It maintained the reputation of the author and it too became as popular as his first novel. It is a pity the author did not live long to continue his literary labours.

GOPINĀTH SADĀSIV HĀṬE

His books are the following :—

1. Mānav Bodh (1878). It is a reprint of a lecture. It contains quotations from Marathi saints. It tries to reconcile the new with the old ideas. 2. Parameśvarācyā Ārādhanece Pustak (1874). This is a collection of old and new songs and prayers. It is a good collection. The author was a member of the Prārthanā Samāj and both his books are intended to be useful to members of the Samāj for prayers.

NĀRĀYAṆ RĀMCANDRA GHAMAṆḌE

His books are the following :—

1. Gurusīṣya Saṁvād (1892)
2. Vaktṛtva Kalādarśa (1907)

ĀNANDRĀV MAHĀDEV COUBAL

1. Dāridrya Vimocan (1890)
2. Navaratnāñcā Hār (1913)

NĀRĀYAṆ KEŚAV COUBAL

1. Mīn Ketu va Nava-mallikā (1886)
2. Saṅgīt Mahīpāl Nāṭak. (1893)

KRṢṆĀJĪ GOVIND GOLVALKAR

1. Vidhavā Dukkha Nivedan (1885)
2. Punarvivāh Pakṣācī Pūrṇa Phajitī (1885)

NĀRĀYAṆ VINĀYAK GAṆAPULE

1. Arthaśāstrātīl Goṣṭī (1884)
2. Pratāpsimha Chatrapati (1886)

VĀMAN GOPĀL KELKAR

He was a teacher in a school and rose to be the headmaster of the A. V. School, Ānjarle, District Ratnagiri.

1. Kālidāsāce Cāturya Nāṭak (1877). This is a short drama showing the cleverness of Kālidās by reference to two or three incidents related about Kālidās. This drama was an improvement upon the old Lalit form of literature. It was staged at Mālvaṇ.

2. Sanskrit Kavita Vivecak Nibandh (1881).

This is a well thought out and well-written essay on Sanskrit literature in general and on poems and dramas in particular. It is a readable essay and does credit to the writer.

BHĀSKAR BALLĀL NIMKAR

1. Jayasiṅgarāv Nāṭak (1886)
2. Bhāskar Dāmodar Pālande—Laghucaritra

HARI GOVIND KELKAR

1. Prabhāvatī (1892).

This is an adaptation in verse form of the famous "Sermon on the Mount". These are really fine verses. This rendering of the original is far superior to that usually made by missionaries. The author seems to have a fine poetic talent.

2. Trivenī (1890) is a social novel.

SADĀŚIV VIṢṆU DEŚMŪKH

1. Madanabāṇ va Puṣpāvati (1888)
2. Mitravañcak Prahasan.

VĀSUDEV LAKṢMAṆ ĀTHAVALĒ

1. Śākyamunī Gautambuddha Caritra (1883)
2. Vakṛtṛva.

RĀMCANDRA BALVANT NĀIK

and

ĀTMĀRĀM HARISĀNDRA GHARAT

Kāl puruṣa — a novel is a joint product of the authors mentioned above. This novel is of the realistic type depicting middle class life. The language is simple and fit for the subject. The dialogues are lively. Verses are interspersed in the narrative. They are good readable verses. 2. Aikaṇār nāhī kāy? is again a novel similar to the first one.

VĀMAN KṚṢṆA DEŚMŪKH

1. Mohanā Nāṭak (1883). This is an adaptation with name changed of the "Lady of Lyons" or "Love and Pride" by Lord Lytton.

This is a fine drama and reads like an original one. The dialogues are entertaining and characterization is excellent. It would appear that Khāḍilkar probably read this play or its original and then thought of writing his famous Saṅgīt drama Mānāpmān. There is such a close resemblance between Mohanā of Deśmūkh and Mānāpmān of Khāḍilkar that the reader of both is inclined to think that the latter must have received his ideas from those of the former.

2. Suhāsyavadanā is a social novel.

PURUṢOTTAM GOVIND NĀḌKARNĪ (1844-1900)

He was a Sārasvat Brahmin, born at a village named Kāsāl in the Savantavadi State. He was educated in Bombay and he spent all his life there. He was connected with Vividhadnyānvistār for 40 years till his death in 1900.

During this long connection with the magazine he must have written a good deal in it. But it is not now possible to ascertain his writings. For a time, he was a manager of Gaṇapat Kṛṣṇāji's Press in Bombay.

1. Gaṇapatī nidhan vilāp (1880).
2. Cāturya āṇi Manorañjan (1882) seem to be the only books published in his name.

VIṢṆU RAGHUNĀTH NĀTU

Viṣṇu Raghunāth Nātu was a Mahārāṣṭrian gentleman naturalised in Karnāṭak. He was a B. A., LL. B., and practised as a pleader at Belgaum and became one of the leaders of the Province. He was a member of the Bombay Legislative Council and did valuable work there. Though engaged in the all-absorbing profession of law, Viṣṇupant Nātu had a real love for literature and had collected and maintained a fine private library of his own, which was gifted by his son as a nucleus of an open-shelf Library for the Willingdon college, Sangli. Nātu died rather prematurely. His death was a loss both to the country and Marathi literature.

The two Marathi books that Nātu wrote amidst his busy life are fine specimen of his literary style and show an amount of industry. Both the books are a valuable contribution to Marathi literature.

1. Rāsiyā (1886), 2. Mahādāji Śinde Caritra (1894).

JAYAVANT

Jayavant was a Kāyastha Prabhu and was like Govind-rāv Ṭipnis one of the amateur actors of the Mahārāṣṭra Nāṭak Maṇḍalī.

1. Bhayaṅkar suda (1894).

This is an adaptation of "Revenge" by Young Edward. The play is a very short one. The original itself is much in-

ferior to Shakespeare's great tragedies. Naturally this drama looks much inferior. But the adaptation is well done on the whole.

2. Kapatjāl Nāṭak (1890).

YAŚAVANTRĀV ĀNANDRĀV UDĀS

Yaśavantrāv Ānandrāv Udās (1842-1877) was born at Uttur, district Poona. He was educated in Poona and Bombay. He passed the B.A. Examination in 1866. He took up service in the education department. Later on he became a Marathi translator to the Government of the Central Provinces and Berar. In 1872 he worked in the Census as a Superintendent. He was a fine Marathi and English scholar. He died prematurely. His death was a loss to Marathi literature. For, his only Marathi book has become an ornament to Marathi literature. His case reminds one of the similar fate of Cintāmaṇipetkar. Only the latter was a poet while the former is a prose writer. His book *Dhouma Mahābaleśvar Varṇan* (1891) is a travel book giving a vivid description of the peculiar scenery of the great mountain resort. It also gives rather too copiously for a travel book the past history of the old and the new Mahābaleśvar and the stirring events that took place at the adjoining fort of Pratāpgaḍ. In fact, the book is a model of what a travel book ought to be.

YAŚAVANT VĀSUDEV ĀṬHALYE

Yaśavant Vāsudev Āṭhalye (1851-1894) alias Bāpūsāheb was born at Karhāḍe, district Ratnagiri. He was educated at Ratnagiri. For his higher education he went to Bombay and there took his M.A. degree in 1870 and his LL.B. degree in 1875 and began practice in Bombay. But he was soon appointed tutor to the Kagal and Kolhapur Princes. Later on in 1887 he became a judge in Baroda State and there rose to be a Nāyab Divān. He was a renowned Sanskrit scholar and did valuable antiquarian work. He

was connected with Kalābhavan and Sayājī Dnyānamālā for many years. In fact, he was the originator of the ideas of those two institutions and H. H. Sir Sayājirāv took them up and brought these institutions into being. Bāpūsāheb was a great advocate of Marathi as a medium of instruction for higher education and he even conceived the idea of the Baroda University. Thus, he was a man of great ideas. During all his official and non-official duties Bāpūsāheb could do very little for the Marathi literature. His only contribution to it is in the form of an essay about the proper time of marriage among the Hindus according to the Śāstras. It is a learned essay.

MANOHAR KṚṢṆA GOLVALKAR

Manohar Kṛṣṇa Golvalkar was born in 1879.

He published his poems in the pseudonym of "Manohar".

1. Spṛṣṭ Kavitā.

EKNĀTH VIṢṆU MUSALE

1. Pratāprāv āṇi Mañjuḷā Nāṭak (1882), 2. An adaptation of Romeo and Juliet.

AṆṆĀJĪ MOROBĀ MUZUMDĀR

1. Govindrāv (Novel) (1889).

GAṆEŚ MAHĀDEV LIMAYE

1. Venū (1888) is a fine social novel.

ANTĀJĪ RĀMCANDRA HĀRDĪKAR

He was born and brought up at Mahad district Kolaba. After his vernacular education he took up service in the local Municipality and soon became its Secretary where he continued till his death. His poem on Śivājī is called Śivavijay. It is a modern poem on the life of Śivājī. The author has caught the fine style of the old poetry. Verses are simple and flowing.

GANEŚ MOREŚVAR SOHONĪ AND ŚIVRĀM
GAṆAPATRĀV BĀBRAS

The only joint production of the two authors seems to be a history of Russo-Turkish War of 1877-78. It is a well written readable history.

BHĀŪ DĪKSIT SĀTĀRKAR

1. Kṛṣṇā Kumārī Kāvya (1880). This is a poem of the author on the well known subject of the Rajput Princess. She was the beautiful daughter of Rāṇā of Udaipur. She was bethrothed to the Rāṇā of Jaypur named Jagatsing. But Mānsing the Rājā of Jodhpur coveted her hand and consequently there were constant fights between the two Rājās. To remove the cause of the conflict the father arranged to poison his daughter. Thus this is a tragic story. The poem does not show poetic talent of high order. Still it is a readable poem.

2. Rasikpriyā (1879) is an adaptation of Decameron of Boccaccio. The author was induced to write this adaptation by the pressing request of his friend who heard the story of Decameron told to him in Marathi while the author was absorbed in reading it in English. The Book consists of 202 pages. The original names are retained; but the translation is free. So the book reads like an original Marathi one. The style is chaste and simple. The introductory descriptive part is simply excellent.

ŚAṆKAR TUKĀRĀM ŚĀLIGRĀM

1. Bāpū Gokhale yāñce Caritra (1877). This is a fine readable life of Bāpū Gokhale the last great warrior of the Peśvas. The style is simple, serious and befitting the subject. The author shows a just pride in the exploits of the Marāṭhā warriors. The book contains many an interesting account.

EKNĀTH APFĀJĪ JOŚĪ (Karmarkar)

1. Śivājī Mahārājās Dādojī Koṇḍadevkrta Upadeśa (1877). This is a short but stirring poem of 32 pages and consisting of 106 verses. The poem describes the ancient glory of India. The peroration is simply exciting and stimulating. It is worth selecting in reading books. The poem shows how a new historical spirit and patriotic sentiment were being created by western culture and literature.

2. Subhedār Malhār Rāv Holkar Kāvya is equally good as a poem.

NĀRĀYAṆ BĀLLĀL NĀMJOSĪ

Pensioner School teacher in Berar

1. Mīnākṣī Nāṭak (1893). This is a three act drama based on Homer's first book of Iliad. Though the drama is not a Saṅgīt one a few verses are put in by way of variety. The style is simple and it is forcible too, when the occasion of the drama requires such language. It is quite a readable drama. It shows an attempt to adapt Homer's story and to fit it with the Mahābhārat story.

LAKṢMAṆ GAṆEŚ ASERKAR

Rtu varṇan (1879). This is a versified translation of Kālidās' Rtusamhār (Hemant and Śisīr Rtus — Seasons-only). The poem was written by the author when he was a student in Barhānpūr school. As such it is a creditable performance. It is in some parts laboured and artificial, common faults in a youthful poet.

MURALĪDHAR MALHĀR ATRE

1. Thorale Malhārāv Holkar yāñce Caritra (1893). This is an original life based on sources available to the writer. It is quite a readable book.

SADĀŚIV VĀMAN KĀṆE

Sadāśiv Vāman Kāṇe (1853-1900) came of a Kokaṇastha family. His father was a reputed and respected doctor at Indore who had been sent to Afganisthan during the Afgan war. He was known to be the most honest man of his time. On his simple statement he was given compensation for the destruction of his house by the sepoy mutineers. Such was the father and Sadāśivrāv proved a worthy son of a worthy father. Sadāśivrāv passed his L. M. S. examination in 1881 and began practice in Bombay and very soon became a leading medical practitioner. His brother Kāśināth Vāman Kāṇe was also a doctor. He went to England. He made a comparative study of English and Āryan medicine.

1. Prayāgātil Rāṣṭriy Sabhā (1889) is a good description of the Congress and its place of session, by Sadāśivrāv.

2. Sthāvar Jaṅgamātmak Sṛṣṭivīṣayī Māhiti (1889). A good reprint of a lecture giving in easy style, an account of Laplace and Darwin's theories.

GOVIND VITTHAL KĀLE

1. Sundarī athavā Garva-nirasan (1891) is a free adaptation of Lytton's "Lady of Lyons" drama. It is quite a readable drama. This is a Second adaptation of the English drama the first being that of Deśmūkh.

ANANT NĀRĀYAṆ KULKARNĪ

1. Ahilyābāice Padyātmak Caritra (1885) is a short versified life of Ahilyābāl.

PURUṢOTTAM PARASARĀM KHARE

Puruṣottam Paraśarām Khare was a leading pleader in Bombay. 1. Pāścimātyāñcyā Samāgamāce Parinām (1893) is a very good essay.

NĀNĀ DĀDĀJĪ GUṆḌ AND ŚAṆKAR KEŚAV PRABHUṆE

1. Māravādyāce Kasab (1892) is a joint literary product. This drama of about 105 pages deals with the problem of the notorious indebtedness of peasants in India and its causes i. e., ignorance and credulity of the people and selfish, unscrupulousness and cruel heartlessness of Sāvākārs. It is a finely written drama though it is didactic and full of long speeches which mar the effect of the dialogues. It gives a good specimen of Kuṇbī language.

DATTO VINĀYAK GOKHALE

1. Saṅgati Vipāk Nāṭak (1886) is a fine original comedy depicting middle class life. This drama is one of many dramas published as the result of yearly competition held for fine Marathi dramas by the Rajaram College of Kolhapur. This is a very good drama with a didactic purpose. It depicts the evils of bad company and the vice of wine and woman. Though a comedy it is full of pathetic scenes. The plot of the play is similar to the first social novel of the famous Haribhāū Āpte to be referred to in this chapter. The language of the play is chaste and simple. The character of Gopālraṅg is simply noble. The book deserves reprinting.

GOURĪŚAṆKAR ANANT ŚĀSTRĪ

1. Yātrākālpalātā (1884) is a description of the pilgrimages in the North and South Kanara made by Anṇā-sāheb Viñcūrkar whose companion the author seems to be.

VIṬHOBĀ SENĀJĪ CAVHĀN

This writer comes from a Bhaṇḍārī caste a rare thing still.

1. Bhaṇḍārī Lokāncā Vṛttānta (1887) is a book of about 80 pages. It gives a paurāṇic account taken from books as also from oral tradition of the origin of the Bhaṇḍārī caste as also a probable historical origin. The book is

written in good readable Marathi and gives a detailed description of cocoanut tree. The uses of the tree are well given. The concluding part of the book is fine and especially the bravery of Kunankar is finely described.

BĀLKṚṢṆA SĪTĀRĀM JOŚĪ (1871-1911)

Bālkṛṣṇapant belonged to the hereditary priests of the place Muruḍ Janjirā. He had vernacular and training class education. He was the Head-master of the Muruḍ school. He was encouraged to write poetry through the example and influence of Bālkṛṣṇa Anant Bhiḍe, the Head-master of Muruḍ High School and a great Marathi scholar and poet to be mentioned later on.

1. Viṣṇu Caritra (a poem) 1882.
2. Translation into Sākī verse of the Bhagavadgītā.
3. Translation of Ganeś Purāṇ.

RĀMCANDRA GOVIND TALVALKAR

1. Hindu Samāj Sudhāraṇā (1891) is a reprint of a lecture full of legal and statistical information. It is about 60 pages and is worth reading.

RAṄGRĀV KEŚAV TRIBHAVAN

1. Manorañjak va Caṭakdār Goṣṭī : 1, 2 and 3 (1890) contain good short stories. It is well written.

GOPĀL GOVIND DĀBAK

1. Trivenī-Pramāda (1881) is a social novel of 300 pages. It is a finely written novel depicting middle class life. It is a novel with a purpose. It is quite a readable book.

NĀRĀYAṆ GOPĀL DĀMLE AND VINĀYAK HARI ŚINKAR

1. Marathi Bhāṣetīl Suras Goṣṭī (1887) is a joint literary product.

The first story is of a romantic type and similar to those of the Arabian Nights containing strange change of men into animals, of a horse going anywhere and similar other miracles. But it is a readable book.

2. Another joint work seems to be Jhānsīcyā Rāñice Nāṭak.

GOVIND HARI DĀMLE

1. Praśnottar Camatkṛtī (1895) is a curious collection of poems composed by Dāmle Śāstrī. The poem contains interesting stories also. So the book is partly poetry and partly prose. It is quite a readable book.

BĀL RĀMCANDRA DONDE

1. Bālbodh (1879) is a didactic poem of 50 verses of the devotional type. They are indeed, very simple, flowing and ennobling verses.

RĀMCANDRA NĀRĀYAṆ NENE

Rāmcandra Nārāyaṇ Nene translated a world classic into readable Marathi and his book 'Talmudace Bhāṣāntar' deserve a mention here.

1. Talmudace Bhāṣāntar (1885)

BĀLĀJĪ KĀSĪNĀTH RAGHUNĀTHJĪ

1. Cini Bhāṣetīl Suras Goṣṭī, Parts 1,2,3 and 4 (1889) is a free adaptation from an English version. The adaptation reads like an original book. The language is clear and simple.

When I began to sift the vast material collected for this chapter I found a difficulty in arranging the matter in a convenient way. The obvious arrangement of writing accounts of writers chronologically was found to be defective. For, it brought together writers of very different calibre and of great incongruity. The arrangement turned out to be like

the one in the famous Sūtra (Śvānam, Yuvānam, Maghavānam) of the Sanskrit grammarian which chained in one string three entirely different beings i. e., a dog, a youth and the God Indra. To grade all the large body of writers seemed to be impracticable. So I thought of the plan followed by literary essayists in their work, i. e., to divide it into 3 parts; the beginning, the middle and the concluding part. The first and the last being fully thought out and pre-arranged so as to create an impression and to pack all the other matter in the middling part, like a hold-all. So I made up my mind to follow that method. Accordingly I gave an account of some great makers of classic Marathi which must have been found to be very interesting. Then in the middling part, I packed all the writers of mediocre ability with their mediocre and try-patience literary work. Now in the concluding part of the chapter, I bring together a few writers who made a great name, each in his own line, and who enormously enriched modern Marathi literature by their fascinating writings on various subjects of public interest. With these explanatory intervening remarks I go to an account of a few modern poets of this period.

VITTHAL BHAGVANT LEMBHE (1850-1920)

Mr. Lembhe came of a Śukla Yajurvedī family and was born at Talegaon, district Poona. He was educated in Poona in Bābā Gokhale's School upto the Matriculation standard. He then took up railway service which he did till his retirement. He died at the ripe old age of 70 years. He was a self-taught man. He studied some classics of Sanskrit poetry privately and he also made a special study of Sanskrit poetics. Thus, he equipped himself with the knowledge useful for a poet and began writing poetry at a mature age.

His poems are the following :—

1. Śrīyāl Nāṭak (1881) is a short drama of only 66 pages. But it is a drama of a very high literary merit.

Though the story is taken from Prākṛt poets it is treated in a new and original way. So the drama turned out to be a fine literary piece in the best of style.

2. Mitra Darśan (a poem) (1886)
3. Sundarī (1892)
4. Śokārtagītā (1900)
5. Viṣṇu Nidhan
6. Suratarāṅgiṇī
7. Eknāth Viyoga

MORO GAṆEŚ LOṆDHE (1854-1920)

He came of a Kokanasth Brahmin family and was born at Varsai near Peṇ, District Kolaba. His father was a religious man and wrote some songs. He had a book-shop. Here young Loṇdhe got an opportunity to read the poems of old saints and thereby acquired a love and respect for old Marathi poetry. Thus he received an inspiration from these old poets. Otherwise he had scanty education in a small place like Peṇ. But he improved and enlarged his mind by private reading. At the age of 16 he had to give up education and to take the humble profession of a primary teacher on Rs. 6 per month. He rose to the position of a Deputy Educational Inspector. He died comparatively an old man of 64.

His works are the following :—

1 Bodhaśatak (1882); Saṅgīt Sudhā (1883); Upadeśamālā (1884); Godāvarī or Durdaivī Sūn (1890); Puśpāvali (1890); Śatakatraya (1898); Dr̥ṣṭāntmālā (1898); Yamunā (1898); Kusum Mālā (1900); Cārucāryā (1900); Sphūṭvicār (1900); Saṁsār (1907); Rāygaḍ Kāy Mhanato (1906); Āpalā Janma (1916); besides a few essays in prose.

VĀSUDEVŚĀSTRĪ VĀMANŚĀSTRĪ KHARE (1858-1924)

A great poet, a historical dramatist, a true historian, an eminent research scholar, a Sanskrit Śāstrī and a respected teacher—such was Vāsudev Śāstrī Vaman Śāstrī Khare.

Vāsudev Śāstrī came of a Hiranyakeśi Yajurvedi Kokanasth Brahmin family and was born at Guhāgar, District Ratnagiri. The family was for 150 years famous for Sanskrit lore, Vāsudevvrāv's grand-father and father were famous Śāstris of their time. The family had the religious headship of the village. Vāsudev completed his vernacular education at Guhāgar. In 1876 he came to Satara and there learned Sanskrit language and literature at the feet of the famous Śāstrī Anantācārya Gajendragadkar. From there he proceeded to Poona, where he prosecuted further his Sanskrit studies and took up service as a school master but utilised his leisure time in learning Sanskrit grammar from Nārāyaṇ Śāstrī Goḍbole. It was here that he came into contact with the educated men in Poona like Viṣṇuśāstrī Ciplūṅkar, Janārdan Bālājī Moḍak. For a time he served in the New English School, Poona, started in 1880. It was under the ennobling influence of these modern makers of Mahārāṣṭra that young Vāsudevśāstrī's ideal and character were moulded.

But he soon came to southern Marāṭhā country and resided at Miraj where he was made a teacher which post he held for over 30 years and then retired to devote all his time to his favourite occupation i. e., historical research. But Vāsudev Śāstrī in his younger days, made his reputation both as a great poet and a dramatist of high order. Later on in life he took to research work. But again he had to turn his pen to write Saṅgīt dramas which were paying in those days.

While at Miraj he found that a very valuable collection of Historical papers such as letters and dispatches by statesmen was lying unsearched at Miraj and especially at Miraj Maḷā (Junior Miraj State). So he spent the whole

of his leisure time in deciphering all the correspondence available in the Paṭvardhan Sardār families which had become ruling families in the Deccan. As the result of his long and arduous labour Vāsudev Śāstri published 12 volumes of these papers with well thought out and critical introductions throwing light on many obscure points of Marāṭhā history. Though Vāsudev Śāstri had no helper, he did, single-handed, wonderful work in Marāṭhā-history and wrote a number of valuable books on history, his masterpiece being a fine life of Nānā Phaḍaṇavis or rather two monographs on the famous statesman.

His books besides the 12 volumes referred to above and the dramas to be referred to later on are the following :—

1. Samudra (a poem) (1884)
2. Yaśavantrāy Mahākāvya (1888)
3. Nānā Phaḍaṇavisāce Caritra (1892)
4. Adhikār yoga (1908)
5. Harivaṃśācī Bakhar (1909)
6. Icalkarañjīkar Saṃsthāncā Itihās (1913)
7. Māloji va Śahāji (1920).

EKNĀTH GAṆEŚ BHĀṆDĀRE (1863-1911)

He was a Deśasth Brahmin born at Umaraj. Eknāth was left an orphan. So his education was done by his maternal uncle at Jubbulpore. From his early boyhood he had a liking to write verses. He then took up service in the Railway Company and served at many stations. He joined the Railwaymen's strike in 1899 and so had to give up that service. His books are these :—

1. Kām Kandalā Nāṭak (1881). This, his first literary effort, was a failure as a drama. Really he was

not a dramatist, but a poet. In this line he succeeded very well.

2. Anurāg Patrikā (1893)
3. Sakhi Saṁskṛti Kāvya (1906)
4. Śāntārām Dādā Gavāṇḍi
5. Velece Mahattva
6. Miscellaneous Poems

GAṆEŚ JANĀRDAN ĀGĀṢE (1852-1919)

He was born in Poona. His early education took place at Ālandī near Poona and at Sāsavad near Purandhar fort, district Poona. He received his higher education in Poona. He was known to be a brilliant boy and he secured almost all Sanskrit prizes in the several University examinations. After completing his education he took service in the education Department. He was for several years Head-master in many places. At last he became a curator of the Government Book Depot in Bombay. After an efficient service for a full period, he retired and stayed at Poona where he had built a house for himself. His books are these :—

1. Bāl Śikṣaṇ (1889) is a short essay on children's education based on Frederic Froebel's book. A brief biography of Froebel is given as an introduction which indicates also how he founded the Kinder-Garten system of children's education. The style of the essay is heavy being highly sanskritised. The sentences seem long and complex still the essay is an informing and interesting one in Marathi.

2. Sundarecī Saṁkrānt (1818) is a short story full of pathos. The description of simple and poor life is fine indeed.

3. Sadguṇ Mañjarī (1890) is a short life of Āvaḍābāī, daughter of Rāv Bahādūr Bhide, an intimate friend of the author. It is a finely written and pathetic book. It shows how a promising career was cut short by the cruel hand of

death. The book contains fine verses written by the author regarding the premature death of his friend's daughter.

4. Birudāvali (a poem) (1907)
5. Rājyārohaṇ (a poem) (1912)
6. Arthaśāstrācī Mūltattve—a translation (1891)
7. Bāspāñjali (a poem)
8. Mahārāṣṭra Vāṅmayāce Paryālocan (1909)

GOVIND NARĀYAṆ KĀṆE

He received English education till his F. A. Examination. He became a convert to Christianity in 1880. He passed his law examination and began legal practice at Amraoti in 1888. Though he adopted a new religion he did not become de-nationalised. He lived his simple life. In fact he was an example of "simple living and high thinking". He had a tolerant spirit and respected all religions though he had his preference for Christ. For, curiously he wrote the lives of the founders of the two great religions i. e., Gautam Buddha and Mahomet.

His books are these :—

1. Gautam Buddhāce Caritra (1894) is an adaptation from the book named " The Light of Asia ". The book consists of eight chapters. It gives the traditional account of the life of Buddha. The book is very well written. The language is clear and befits the solemnity of the subject. The book describes in a fascinating manner the noble teachings of Buddha.

2. Bacon (1880) is a book of about 100 pages, gives a short life of Bacon and an interesting history of Philosophy till Bacon's times, and lastly the position and literary worth of Bacon. The appendix to the book contains a free and fine translation of four of Bacon's essays. This is an independent book very well written. The style is clear and simple.

3. Hajarat Mahomet Paigambar (1900) is a biography of the Great Prophet consisting of 273 pages. Like the life of Buddha this life is a finely written book in simple clear style and gives an interesting account of the teachings of Mahomet.

RĀMCANDRA VINĀYAK ṬIKEKAR *alias* DHANURDHĀRĪ
(1862-1907)

Rāmcandra Vināyak Ṭikekar *alias* Dhanurdhārī came from the virile land of the Kokaṇ and became a virile writer in Marathi. He was born at Ratnagiri. As his father was at Dharwar naturally young Rāmcandra received his education at Dharwar. From his boyhood he showed a great liking for literature and history. So he pursued these studies in his leisure hours. At first he took up service in the Railway company but he soon gave it up and then devoted himself entirely to literary pursuit. He is a voluminous writer. His books small and great come to about 40 in number. Besides, he first made his reputation as a correspondent of the famous Marathi weekly "Kesari". He wrote all his letters, reports and notes to that newspaper on current topics of interest and importance under the pseudonym of 'Dhanurdhārī'. This pseudonym being quite known and familiar to all Marathi speaking people, Ṭikekar wrote all his subsequent books under the same name.

By writing in the paper week by week, month by month and year by year, Dhanurdhārī attained a wonderful command over Marathi language and learnt the art of concise, clear-cut but fascinating composition. He was able to make use of this in his subsequent literary works.

His works may be divided into the following classes; novels (about four or five in number), historical (about 18 in number) and small serial publications for children and anti-Christian books. Such a voluminous writer he was. It is not possible to refer to his books individually. I can only give the general characteristics of his several writings.

His novels are all on social subjects and they are written in simple style. The book named 'Vāikar Bhāṭaji' is a free and independent adaptation of Goldsmith's Vicar of Wakefield. The novel is a master-piece of the writer.

His historical books are written in a terse, vigorous language. They are calculated to make young and old take pride in the glory of their country and its heroes, and are sure to inspire a feeling of patriotism.

His books for the children are, of course, written in a clear, simple and attractive style and they are calculated to give children good ideals of life and conduct. His writings against Christianity are naturally somewhat violent in tone but all the same the author shows his spirit of toleration and universal brotherhood.

KṚṢṆĀJĪ NĀRĀYAṆ ŚĀSTRĪ PĀBALKAR

1. Saṅgīt Lalitā (1890)
2. Nāsiket Kathāsār (1892)
3. Draupadice Caritra (1892)
4. Jādhavāñci-Kamalā
5. Navatārī Caritra.
6. Rāvaṇ-vadh-āṇi Sitābhet

KĀŚĪNĀTH TRIMBAK KHARE

1. Hindusthānācyā Vyāpārāviśayī Kāhī Vicār (1886)
2. Hindusthānātil Rāṣṭriya Sabhā (1888)
3. Hindusthānātil Śetakaryāñci Sthiti (1882)
4. Madhya Pradeśāci Saṅkṣipta Māhiti (1871)
5. Hindu va Musalmānāt Hoṇāre Taṇṭe (1895)
6. Vaktṛtva Kalā Vivecan (1887)

GAṆEŚ SADĀŚIV ŚĀSTRĪ LELE (TRIMBAKKAR)

1. Sāhitya Śāstra (1892) is a book of 177 pages on Marathi prosody. This is an elementary compendium of Sanskrit poetics in Marathi with illustrations from verses from old authors as also from original new verses by the author himself. 2. Vidhaśāl Bhañjikā (1869) is a translation of Rājaśekhara's Sanskrit Drama Vidhaśālābhāñjikā. This translation was revised by Śaṅkar Pāṇḍuraṅg Puṇḍit. It is a readable drama. 3. Amaruśatak (1881) is a versified translation of Śaṅkarācārya's Amaruśatak consisting of 125 verses. They are supposed to contain the experience of Śaṅkarācārya when he had entered the dead body of the King named Amaru. The verses are fine and flowing.

4. Bhāgavatācyā Saptāhāci Pade (1868) are stray songs sung on occasions of Bhāgvat Saptāha (7 days' recital).

5. Śivāji Caritra (1873) is a poem on the life of Śivāji. It consists of 7 cantos, beginning with an account of Māloji and the marriage of his son Śahāji, with Jijābāi, and brings up the story of Śivāji's life, till his coronation. So the poem is not tragic but ends in great joy of the people at the foundation of Hindu Rājya. This poem is a creditable performance on a well-known subject. The poem shows that the writer possesses good powers of versification and a fine command over Marathi language.

6. Mahimna Stotra (1875) is a versified translation of a famous devotional song sung by a Gandharva named Puṣpadaṇḍa who used to steal flowers from the Pramadodyān of a King and used to become invisible. The King put some nirmālya (used up flowers) of Śiva worship in his path by going over which the Gandharva lost his power of invisibility. In his grief he prayed to Śiva in this famous song and Śiva being pleased restored his power of invisibility. The Sanskrit verses are 40 in number and the poet translated them in double verses as applicable

to Śiva and Viṣṇu. This translation is fine indeed and shows a good power of versification of the author.

7. Tīrthayātrāprabandh (1885) is a description of Mahāyātrā as far as Badarikedār in the North and as far as Madras in the South. The pilgrimage was made by Ragbunāthraṅ Viñcūrkar. It was begun in 1848 on horse-back with about 50 people. The account is rather meagre and full of old stories but it appears to be well-written.

8. Captain Cook Sāheb Yāñcā Jalaparyāṭaṇācā Itihās (1853) is a translation from Rev. William Bingley's book. This is quite a readable book. His other books are these :—

9. Tukoḷirāṅ Hoḷkar (1878) is a Pavādā on the Hero.
10. Raghuvamśāce Bhāṣāntar, Sarga 1 to 9
11. Kṛṣṇā Kumārī (a poem)
12. Yaśavantrāṅ Mahārājāñce Saṅkṣipta Varṇan
13. Karpūr Mañjarī

JAGANNĀTH DHONḌO BHĀṄGALE (1872-1897)

Jagannāth Dhonḍo Bhāṅgale came of a Sārasvat Brahmin family and was born at Veṅgurlā, district Ratnagiri. He received education upto the Matriculation standard only. But he was naturally a linguist and knew Sanskrit, Bengali and Gujarati.

1. Ānandāśram (1898) is an adaptation of Bankim-candra's historical novel called 'Ānandamath'. It deals with the times of Warren Hastings and especially about the pilgrimage to Jagannāth. The adaptation is a fine one. It contains the world famous song of *Vande Mātaram* which has become the National Anthem of India. This book was posthumously published, as Bhāṅgle died suddenly of plague, which visited the land for the first time that year.

2. Dillivar Hallā (1895) is an adaptation of Icchārām Sūryarām Desāī's Gujarati book which itself was a translation of a popular Bengali novel.

3. Kṛṣṇakāntāce Mr̥tyupatra
4. Ayodhyecī Begum
5. Āgarkar Caritra

VISṆU GAṆEŚ NENE (1862-1820)

Viṣṇu Gaṇeś Nene was born of a Śāstrī family at Vadepadel, district Ratnagiri. Young Viṣṇu was educated upto the Matric standard only and then took to service in the B. B. & C. I. Railway Company.

1. Jagadīś stotra (1893) is a translation of Pope's Universal Prayer consisting of 15 verses. It is a fine flowing adaptation in verse form. His other books are the following:

2. Priya Mātṛnidhan Kavītā (1884)
3. Pañcīkaraṇa
4. Kākā Purāṇīk Caritra (Unpublished)
5. Jivita Stotra

I now come to the host of dramatic writers of this period who made not only a great name for themselves but almost discovered entirely a new type of drama in Marathi somewhat similar to the operas in England which afforded a new kind of innocent amusement to the people of Mahārāṣṭra and even beyond it. Of this host of writers the credit of invention goes to Anṇāsāheb Kirloskar. As usual there is a dispute about the priority of the originator of this form of the drama. There is no doubt that chronologically the credit goes to Sokar Bāpūjī Trilokekar. But it is equally true to say that Anṇāsāheb Kirloskar made the form of drama named 'Saṅgīt' as distinguished from the mere Gadyapadyātmak Nāṭak (a drama made up of prose dialogues interspersed with songs and padās, a form quite familiar, being the well established form of Sanskrit drama) a very popular form of drama, which soon caught on and Anṇāsāheb Kirloskar formed a dramatic company devoted to stage such new plays. Moreover, Kirloskar's literary work at once appealed to the imagination of the whole Marathi-speaking population, while the work of Trilokekar was confined to Bombay and remained comparatively unknown to the rest of Mahārāṣṭra.

The dramatists of this period have to be divided into two classes; those who followed the new idea and wrote Saṅgīt dramas and came to be recognised as Saṅgīt dramatists; and those who followed the time honoured method of writing in prose and were called prose dramatists. During the short period of only 20 years (the period of this chapter) about 17 dramatists took to this new form and wrote several dramas which became more or less successful; while those who followed the usual method of writing dramas numbered about 30 writers. Let us now take them in order, beginning with Trilokekar.

SOKAR BĀPŪJĪ TRILOKEKAR (1835-1908)

Sokar Bāpūjī Trilokekar came of the Pāṭhāre community of Bombay and was born there. He received higher education in the Elphinstone Institution, later on called 'College' after the foundation of the Bombay University. But his higher education came up to the standard of the B. A. degree, though he did not get a degree, not having the benefit of University education. Bāpūjī became a teacher, first in the Prabhu Seminary and then in the Government Central School. In 1864 he got the post of a translator and interpreter in the Bombay High Court. He rose rapidly in his service and became a second translator. He did the work of this important office so ably and efficiently that the Chief High Court Judges gave Sokar Bāpūjī high praise. In his leisure moments he used to compose verses. But in 1879 he did a more serious work i. e., he wrote a drama just a year before Kirloskar produced his more famous Saṅgīt Śākuntal Nāṭak. Sokar Bāpūjī described his drama as 'Gadyapadyātmak Nāṭak' and styled it "Naladamayanti". This new and original drama of Sokar Bāpūjī was several times staged in Bombay by amateurs. On the stage it proved a great success. Encouraged by this success Sokar Bāpūjī produced his Hariścandra Nāṭak in 1880 the very year of Kirloskar's production of Saṅgīt Sākuntal. This

drama was several times performed on the stage by amateurs and became equally successful. But these two previous attempts at Saṅgīt dramas failed before Kirloskar's more daring and successful attempt. Later on Sokar Bāpūjī wrote a third drama named Sāvitrī. This too like its predecessors was staged and won praise from the public of Bombay. Sokar Bāpūjī knew Gujarati also and so was able to write some books in that language. He died at the ripe old age of 72.

1. Naladamayantī Nāṭak is a fine drama and follows the traditional story which is so interesting in itself (1879).

2. Hariścandra Nāṭak (1880). This drama is based on the wellknown pathetic story of Hariścandra and Tārāmatī. The author has followed faithfully the Mahābhārat story. The dialogues in the play are well sustained and written in a fitting language. The songs and the verses in the drama are clear and simple. As an attempt in a totally new field of literature the author succeeded very well indeed.

3. Gaṇeś Harihar Stotra

4. Saṅgīt Sāvitrī Nāṭak

BALVANT PĀṆDURĀṆG ALIAS AṆṆĀSĀHEB KIRLOSKAR (1843-1885)

Balvant Pāṇḍuraṅg *alias* Aṇṇāsāheb Kirloskar was born at Gurlahosur, a village in Dharwar district. His family was a respectable one in Karnatak and it was patronised by the great hero and warrior Bāpū Gokhale. It was distantly related to the famous poet Moropant. Aṇṇā's father was a learned man and was well-read in Sanskrit literature especially Sanskrit poetry and drama. The young Aṇṇā was fond of getting together young companions of his and with their help he used to stage short Paurāṇic plays on religious occasions. So also he had the natural talent of making verses while he was only a boy. He gave some verses on the story of Kirātārjun to a Haridās. In 1860, when he was only 17, he inaugurated the birth-day celebration of the great Śaṅkarācārya. For this function Aṇṇā

composed verses on the life of Śaṅkarācārya. His education was confined to his knowledge of Marathi and Sanskrit literature. It was in 1863 that Anṇā went to Poona for his English education and there he received it up to the standard of Junior first class of the Poona Pāṭhśālā. But he had no natural liking for learning. His inclination was towards performing dramas and he took full advantage of his stay in Poona to see the early crude dramas and their actors and players. In 1867 Kirloskar wrote a poem of 500 Āryās on the life of Śivājī in accordance with an advertisement for such a poem by the Dakṣiṇā Prize Committee. This poem was published 50 years after its composition. Kirloskar had to look to some work for his maintenance. But he was a rolling stone and hence could gather no mass. He published his first literary drama on the life of Śaṅkarācārya under the name of "Śrī Śāṅkardigvijaya." This is a precursor of his great dramas which were published later in his life and which became his lifework. But the knowledge of this drama which was practically unknown to the general public till his death settles the question about the originator of Saṅgīt Drama in favour of Anṇāsāheb Kirloskar. Soon after publishing his first drama Kirloskar wrote a prose drama named "Allā Uddinācī Citurgaḍāvar Svārī", on the historical subject from Rajput history. This drama was staged by the Sāṅglīkar Dramatic Company.

Thus, Anṇāsāheb, during these years of unsettled life was, as it were, making a preparation for his life's work. At last he found an opportunity to begin in earnest what was to be his life's work when he was given a job in the revenue department at Poona. There he found like-minded companions from his office and outside and began his work of forming a dramatic company, though an amateur at first, to stage publicly his adaptation of the famous Śākuntal of Kālidās which he had begun already and which he soon made ready for his actors. At last everything was ready though Anṇāsāheb had to spend thought, time and energy

in getting up everything according to his ideas. The first performance took place on the 31st October 1880 at the Ānandodbhav theatre in Poona. The theatre was packed to its full by the eager and inquisitive audience of Poona. But even such an audience was dumb-founded by the excellence of acting, singing and the general get up of the drama. The new form of drama proved an uncommon success. Soon after, Aṇṇā went to Bombay with his amateur company and there the drama was performed on the day previous to Divālī holidays of 1880. Mr. J. Huet the then Sheriff of Bombay was present and he was so enamoured of this performance and particularly of the fourth act that he actually wept at the scene of Śakuntalā's departure and at the end of the performance he praised the author and presented of his own accord a "Paṭhaṇī" (silk sārī) to Śakuntalā and shawls to Duṣyant and Kaṇva. Thus after groaping in the dark for a long time Aṇṇāsāheb Kirloskar found his occupation. He soon gave up Government service and formed a professional dramatic company and became its founder and manager and began his peregrinations throughout Mahārāṣṭra and even beyond, popularising his new form of drama and making people almost mad with pleasure of seeing his performances. The company had many ups and downs in its career but its triumphant progress became assured and established when Aṇṇā's second great saṅgīt drama 'Soubhadra' was played. In 1882 that drama was published and in 1884 his third and unfinished drama named Rāmarājya-viyog was published. While Aṇṇāsāheb was at his glory and his fame and fortune were in the ascendent he died in 1885 of diabetes to the universal sorrow of Mahārāṣṭra.

His works are the following :—

1. Śāṅkar-Digvijaya (1873) is a drama depicting the victory of Śāṅkarācārya on the Buddha and Jain faiths which had attained predominance. For stage purposes it is too long a drama. But its language is clear and simple though

here and there it is rather Sanskritised. But this drama shows the future great dramatist of Mahārāṣṭra and founder of a new type of amusement.

2. Allāuddinācī Citurgadāvar Svārī (1874) is a prose drama not available.

3. Saṅgīt Śākuntal (1880) is an adaptation of the famous drama of that name of Kālidās. But it is a fine adaptation with a flowing and fascinating language and with the new feature of songs and padas. It became a model for new dramatists for a generation.

4. Saṅgīt Soubhadra (1882) is an independent and original drama based on the most interesting story in the Mahābhārat of the marriage of Subhadrā — sister of Kṛṣṇa to Arjun. This is a masterpiece of the author. It shows that Kirloskar had a high type of dramatic genius. This drama has kept up its popularity undiminished for 50 years now. Such a literary success is rare even in Europe.

5. Saṅgīt Rāmarājyaviyog (1884). This is a three-act unfinished drama on the stirring and pathetic subject of the banishment of Rāma and his wife Sītā on the eve of his coronation as heir-apparent of the Kingdom of Ayodhyā. This would probably have been a tragi-comedy. But the author's design is not known at all and so no guess could be hazarded. The drama even when incomplete enraptures the audience. Such is the charm of the drama!

VĀSUDEV NĀRĀYAṆ DOṄGRE (1854 or 50—1905)

A contemporary of Anṇā Kirloskar and a junior rival to Kirloskar in literary and dramatic art was Vāsudev Nārāyaṇ Doṅgre. He was born at Vadajuna, district Ratnagiri. He was educated in Bombay to the standard of Matriculation Examination. Later on he learnt Sanskrit. He used to write for some Bombay newspapers. But he began writing dramas in 1880 the very year in which Anṇāsāheb Kirloskar's Śākuntal was performed. He also formed a

dramatic company either in emulation or rivalry, staged his own adaptation of Śākuntal five months after Kirloskar made his performance of the drama in Bombay. Vāsudev-rāv became a professional player and continued in that profession till 1895 i. e., for 15 years. His works are the following :—

1. Saṅgīt Śākuntal (1880) is an adaptation of Kālidās' Śākuntal. This is a good drama though it does not come up to the level of Kirloskar's version.

2. Saṅgīt Ratnāvali (1883)

3. Saṅgīt Mālatī-Mādhav (1885)

4. Saṅgīt Indrasabhā (1883) is a short opera of 4 Acts. The fable is a short but interesting one. The interest of the audience is kept up throughout the whole performance. The songs are melodious and sweet. This is the master-piece of the author.

5. Saṅgīt Venīsaṁhār (1890) is an adaptation of the famous Sanskrit drama of the same name.

6. Saṅgīt Naladamayantī.

7. Saṅgīt Raṅgī Nāyakīṇ (1890) is a farce depicting the evils of prostitution. It is slightly vulgar and obscene. But this is the author's only original play, all others being adaptations.

8. Saṅgīt Mṛcchakaṭik (1890) is again an adaptation of the Sanskrit drama of the same name. This is the author's best adaptation.

9. Gīta Guru Caritra

GOVIND BALLĀL DEVAL (1855-1916)

Govind Ballāl Deval was a Kokaṇasth Brahmin born at Haripur near Sangli. He passed his Matriculation examination in 1879 from the Belgaum High School. Then he joined the agricultural school and passed its certificate examination in 1884. While in the school, Govindrāv joined the newly started Āryoddhārak Dramatic Company to act prose dramas and especially adaptations of Shakespeare and he earned a great reputation as a successful actor

along with Śaṅkarrāv Pāṭkar another amateur actor. Deval took up government service but his heart was not in his job. So he gave it up and set up as an independent dramatic writer and teacher of acting to promising young actors. He wrote both Saṅgīt and prose dramas most of which were adaptations from Sanskrit and English dramas. But these adaptations show that Deval too had a dramatic genius almost equal to that of Kirloskar.

His works are the following :—

1. Durgā Natak (1886) is a tragedy being an adaptation of some "English" drama. For this the Rajaram College, Kolhapur gave the second prize, the first being given to a drama called Guṇotkarṣa by Vāsudev Śāstri Khare.

2. Saṅgīt Mṛcchakaṭik (1887) is a greatly modified adaptation of the famous Sanskrit drama of the same name. The Sanskrit drama was too long for stage consisting of 10 acts. so Deval reduced it to 7 acts like the Śākuntal of Kirloskar. This is the most popular of Deval's Saṅgīt dramas. It is fine in diction and especially the songs and padas are simple and melodious and have reached even the ignorant boys of villages.

3. Saṅgīt Vikramorvaśīya (1859) adaptation of 'Kālidās' drama is a very fine adaptation of Kālidās' drama of the same name.

4. Zuñžārrāv (1890) is an adaptation of Shakespeare's Othello. Of Deval's prose dramas this is the most popular. It reads almost like an original. So fine is the diction and the dialogues.

5. Śāpasambram (1893) is a dramatic rendering of the famous Sanskrit novel called Kādambārī. For this drama the Holkar Darbār gave a prize of Rs. 1000/- to the author. Of all Deval's dramas this is the most ennobling drama with its high-flown ornamental and slightly Sanskritised language befitting the super-human hero and heroine of the drama. It is a fine drama looking like an origi-

nal one. 6. Saṅgīt Śāradā (1899) is a social drama depicting middle class life of a Brahmin family and pointing out the evils of child-marriage. This is Deval's masterpiece. Everything in the drama is so well-written. This drama like Kirloskar's Soubhadra has kept up its popularity from its first performance, its songs reaching the lowest stratum of Hindu society.

VĀSUDEVŚĀSTRĪ VĀMANŚĀSTRĪ KHARE

Of almost equal calibre and equal dramatic genius was Vāsudevśāstrī Khare already referred to in his capacity as a great historian and research scholar and so I must refer to his dramatic works at this place.

His dramas are the following :—

1. Guṇotkarṣa (1885) is a fine original prose comedy. This was given the first prize by the Rajaram College. After this first drama Vāsudevśāstrī devoted all his time and energy to historical work. So he did not write any drama though his first drama showed that he had in him the making of a great dramatist. To this activity he again returned in his later life and made his name by his romantic drama called Tārāmaṇḍal.

2. Tārāmaṇḍal—This was brought on the stage by the famous prose company i. e., Mahārāṣṭra Maṇḍalī. The drama at once became popular.

3. Śīvasambhav is a drama on the birth of Śivāji. This drama proved equally successful on the stage. These were three prose productions of Vāsudev Śāstrī. Then he turned his pen to write Saṅgīt dramas and wrote four of them in rapid succession. They are :—

4. Saṅgīt Citravañcanā.
5. Saṅgīt Kṛṣṇakāñcan.
6. Saṅgīt Ugra Maṇḍal.
7. Saṅgīt Deśakaṇṭak.

But these dramas did not prove as successful as his prose dramas. By constantly writing prose for years to—

gether, Vāsudev Śāstrī had lost what poetic talent he possessed in his younger days. But all his Saṅgīt dramas are quite readable and full of dramatic incidents.

So far I have given an account of five great Saṅgīt dramatists some of them being also prose dramatists. I have now to refer to the best of dramatists of the second degree only. Of this class of men of mediocre ability the first place must be given to Mahādev Nārāyaṇ Pātaṅkar.

MAHĀDEV NĀRĀYAṆ PĀTAṆKAR (1862-1916)

He came of a Bhikṣuk family (priestly family) and was born at Viṭe, District Satara. He completed his Marathi education, learning a bit of Sanskrit at home. His English education was upto the 4th standard only. Being inspired by the work of the Kirloskar Dramatic Company and its success he resolved to start a company of his own. Like Kirloskar he himself was a good actor and he played the parts of heroic sentiment very effectively and in a stirring manner. During his lifetime his dramatic company prospered. Unlike the dramatic writers referred to, so far, Mahādevrāv wanted to reach the lower strata of society and he designed and planned his dramas so as to please and satisfy the vulgar taste of masses who were fond of Tamāśās (vulgar and obscene operas). For this purpose Mahādevrāv possessed the best talent. In the first place he was a fine singer himself and was adept in Lāvaṇī and Povāḍā metres very popular among the ignorant masses. Secondly he had a proper musical ear so that he could compose sweet melodious songs and Padas in the style best suited to his audience. Thus he made a great success of his company and made money.

His dramas are the following :—

1. Saṅgīt Yuvatīvijay (1894)
2. Saṅgīt Vikram Śaśikalā
3. Satyavijaya
4. Parīkṣā Śāstra (1890)
5. Vasant Candrikā Nāṭak (1905)

ANNA MĀRTANĀD JOŚĪ (1841-1898)

He was a contemporary of Kirloskar but regarded himself as his follower. He was one of those who started the Bhārat Śāstrottejak Maṇḍalī with the consent and encouragement of Kirloskar. After Jośī came to Bombay from Belgaum to seek some employment and work, he used to stage dramas with the help of amateurs. He was inclined towards social reform. He did his literary work during his leisure time and got his dramas acted by an amateur dramatic company called Ārya Nāṭyakalottejak Maṇḍalī in Bombay. His literary books are the following :—

1. Soubhāgya Ramā is a social drama depicting the miserable plight of helpless women and widows.
2. Saṅgīt Sāvitrī
3. Mṛcchakatik Nāṭakāṭil Kavita Saṅgrah
4. Saṅgīt Uttara Rāma Caritrāṭil Kavita Saṅgrah
5. Ārya Virāṅganā
6. Śiva Chatrapatī Vijay (1893)

This drama begins with Śāhistekhān's incident and ends with Śivājī's coronation. It is a 7 act drama. This drama is much better than those written on the same subject by lesser dramatists. The dialogues are well maintained. It is a readable performance.

7. Campāmālā (1871) is a short romantic novel consisting of five chapters and of 204 pages. It is a good attempt of the author who later devoted himself to dramatic literature.

ĀTMĀRĀM MOREŚVAR PĀTHĀRE

1. Saṅgīt Vasant Indirā Nāṭak (1888)
2. Saṅgīt Sambhājī (1890)
3. Raṇasimha Bājī (1898)
4. Mṛgābhāsa (1912)

VĀMAN GAṆEŚ JOŚĪ KEĪŚĪKAR

1. Saṅgīt Balīṣṭatva Darśan Nāṭak (1885)
2. Saṅgīt Mālavikāgnimitra is an adaptation of Kālidās' drama.
3. Saṅgīt Satyavān Sāvitrī (1893)

ŚĀMRĀV NĀRĀYAṆ BHEṆḌE

1. Saṅgīt Sāṅkar Digvijay (1893)
2. Saṅgīt Gopicand
3. Saṅgīt Droupadī
4. Saṅgīt Mañjughoṣā

MĀRTAṆḌ NĀRĀYAṆ DEVANE

1. Saṅgīt Ādhunik Śikṣaṇ Vipāk (1891)
2. Saṅgīt Thorale Mādhavrāv Peśave (1894)

ŚIVRĀM VINĀYAK GOGATE

1. Saṅgīt Ratnaprabhā Nāṭak (1888)
2. Virsen Nāṭak

VIŚNU BHIKĀJĪ KURLEKAR

1. Saṅgīt Kaca Devayānī Nāṭak (1892)

ŚRĪKR̥ṢṆA MĀDHAV COṆKAR

1. Saṅgīt Suman Sundarī Nāṭak (1894)

SADĀŚĪV NILKANTHA TALEKAR

1. Saṅgīt Mañgīrivā Nāṭak (1886)

GAṆEŚ GOVIND TALEKAR

1. Saṅgīt Sītā Nāṭak (1889)

This is an adaptation of Shakespeare's Mid Summer Night's Dream.

BHĀSKAR ANANT ŚĀSTRĪ TĀMHAṆKAR

AND

GAṆEŚ ANANT ŚĀSTRĪ TĀMHAṆKAR

1. Vikramorvaśīya Nāṭak (1872). This is a fine production being a translation of Kālidās' Drama.

Now I come to the class of prose dramatic writers in this period. As is seen in all countries prose-writing is found to be more easy by would-be writers than poetry and especially dramatic poetry. Naturally therefore there are always more prose dramatists to be met with than poets or poetic dramatists. In this short period of 20 years there are over 30 prose playwrights, besides those who have casually written one or two prose plays.

VĀSUDEV BĀLKṚṢṆA KELKAR (1860-1895)

In this class the outstanding figure is that of Prof. Vāsudev Bālkṛṣṇa Kelkar. Vāsudevṛāv came of a Kokaṇasth Brahmin family and was born in Poona but he was educated in Bombay and passed his B. A. Examination in 1882 from the Elphinstone College. He soon joined the patriotic band of young graduates headed by the elderly but famous person Viṣṇuśāstrī Chiplūṅkar, who established the famous New English School and later on the Deccan Education Society, Poona. So Vāsudevṛāv's activities came to be educational and journalistic. He became the Professor of English in the Fergusson College of the Deccan Education Society, Poona, though his voluntary subject was History and Economics. But Vāsudevṛāv turned out to be one of the best, if not the best, Professor of English from among the Indian Professors. The members of the Deccan Education Society in their early career owned two newspapers — one Marathi the famous KESARĪ and the other English the less-known *Mahratta*. All Life-members had to write for these papers. Thus all of them were in a way trained to be journalists. Vāsudevṛāv Kelkar used to

write for the *Mahratta* being its Editor. Later on when the newspaper concerns were separated from those of the Deccan Education Society, Prof. Kelkar had to give up his connection with the papers. This recital of Prof. Kelkar's activities have nothing to do with Marathi literature, and perhaps Vāsudevrāv's name might never have come into the history of Modern Marathi Literature, but, for a curious coincidence which gave him an opportunity to bring out his dormant powers of dramatic art. As a Professor of English he was an appreciative student of Shakespeare's dramas and used to teach them with great zeal and efficiency.

About the year 1886, a dramatic company named Śāhū-nagarvāsī Maṇḍalī which performed the then current paurāṇic plays came to Poona. It was an ordinary company plying its humble profession and somehow or other making two ends meet. But fortunately the company had two hidden stars in the form of their two young and handsome actors—Messrs. Joṣī and Jog. Prof. Kelkar went to see a play of this company as he was fond of dramas. He found that the two young actors were promising ones and that in them lay the making of great and eminent actors. So he used to frequent that company and began to take interest in the two young men. The company and its manager were glad to secure the free services of the renowned Professor of English to help and teach its actors. This accidental meeting of promising actors induced Professor Kelkar to write his adaptation of Shakespeare's '*Taming of the Shrew*.' The play written by an appreciative student of Shakespeare and staged by promising actors turned out to be a great success. The humble company attracted the attention and patronage of the rich and the educated public of Poona. This drama is the famous TRĀṬIKĀ of Vāsudevrāv. Shakespeare's '*Taming of the Shrew*' is not regarded as his first class drama. But Kelkar by the changes he made in the plot as also in its general setting and especially by his

fine colloquial Marathi so improved the play that it has become a first class play of Shakespeare. Here Vāsudevvrāv Out-Heroded Herod. This drama became eminently popular. The company is said to have made more than half a lac of rupees by this single play. The second drama that Vāsudevvrāv wrote for the company was an adaptation of Shakespeare's historical play of '*Antony and Cleopatra*.' This was a serio-tragic drama and hence it did not appeal to the people of Mahārāṣṭra as tragedy was quite foreign to their nature and to the literature. But as a literary drama of a high order it is equally good like Trāṭikā. Vāsudevvrāv's third interesting piece was a farce called, '*Laṭpaṭyā Padyā*.' This was written for Śaṅkar Moro Rāṇaḍe's monthly magazine '*Nāṭyakathārnnav*' and at his request. Thus Prof. Keḷkar is a good example of a dramatist in spite of himself. He died a premature death.

NĀRĀYAṆ BĀPŪJĪ KĀNĪṬKAR

Nārāyaṇ Bāpūjī Kānīṭkar (1852-1897) came of a Kokaṇasth family and was born in Poona. He passed his Matriculation examination in 1868 and his pleader's examination in 1876. He began practice in Poona and soon came to be recognised as a leading pleader of the Poona Bar. He continued his practice till his death.

Though absorbed in legal business Nārāyaṇvrāv found time to devote to literary work and soon became a popular and well-known play-wright. He wrote in all 12 plays on social and historical subjects. Of the two parties on social questions, Reformers and the Orthodox he belonged to the latter. He ridiculed in his social plays the excesses to which the reformers were led in their zeal for social reforms. These plays of his became more popular than his historical plays though his '*Bājirāv āni Mastānī*' was equally popular. That drama is probably his master-piece in his historical dramas just as his '*Taruṇī Śikṣaṇ*' Nāṭikā was his master-piece in his social plays. Kānīṭkar

had wit and humour in him and all his plays show how he made use of them in making his plays interesting. He was capable of writing language suitable to the sentiments to be expressed.

1. Malhārrāv Mahārāj Nāṭak (1874 or 75) was a historical play on the life of Malhārrāv Mahārāj of Baroda and his being poisoned. This is a laudable attempt of the author. Though there are many defects in the drama, it is quite a readable one. 2. Śaśikalā Ratnapāl (1882) is an adaptation of Shakespeare's *Romeo and Juliet*. 3. Pratāprāv Candrānanā (1886) is a drama based on the story of Scott's Kenilworth. 4. Taruṇī Śikṣaṇ Nāṭikā (1886) is an original social drama depicting the evils of female education. 5. Śivāji Nāṭak of (1886) is a historical drama commencing from the capture of the Purandar Fort by Dillerkhān and ending with the return of Śivāji from Delhi. The play is full of Hindusthani speeches to give reality to the play. The style is vigorous and the dialogues are generally good and lively. 6. Bājirāv Mastānī Nāṭak (1889) is a historical drama on the Life of Bājirāv I. Here Bājirāv's character is finely depicted. The dialogues are vigorous. This is the best of historical plays of the writer. 7. Sammati Kāyadyāce Nāṭak (1892) is a drama on the then controversial 'Consent Bill'. 8. Nyāyavijay Nāṭak (1892) is a drama on Crawford, the Commissioner, who was charged with bribery and was found guilty. His other dramas are the following:

9. Bhāvi Sudhāraṇā Pradīp Nāṭak (1892) is an unpublished social play. 10. Bāji Deśpāṇḍe Nāṭak (1894). 11. Rājārām Nāṭak (1896) incomplete. 12. Pratāpgaḍcā Moharā Nāṭak incomplete.

BĀLKṚṢṆA VITṬHALŚET DHĀMṆASKAR

His works are the following:—

1. Mayūradhvaj Sattvadarśan (1890)
2. Rājācā Raṅk (1891)

3. Kicakvadh (1894)
4. Babruvāhan (1894)
5. Saṅgīt Ratnāvali (1894)
6. Sītāharaṇ (1894)
7. Saṅgīt Snehaphaḷ (1902)
8. Rādhāvilās.
9. Ajitsiṁh Kamalā.
10. Kāmsen Rasikā.
11. Mañjughoṣā.

SITĀRĀM BĀLSETH KHĀTŪ

His books are the following:—

1. Śrīyāl Cāṅguṇā Satva Darśan (1893)
2. Phulāñcā Gajarā (1891)
3. Soundarya Lūt (1891)
4. Kalāsūr (1893)
5. Vatsalāharaṇ (1893)
6. Dakṣa Yadnya (1894)

KĀSĪNĀTH MĀHĀDEV THATTE

His dramas are :—

1. Savāī Mādhavrāv (1894)
2. Śatamukhī Rāvaṇvadh (1881)
3. Bhasmāsuraṇ (1894)
4. Vatsalāharaṇ (1894)
5. Vikram Śasikalā.
6. Hariścandra.
7. Indrajitvadh.

8. Saṅgīt Kāmsavadh (1886)
9. Karañjyācā farce (1888)
10. Cakravyūh Bhed (1888)

MAHĀDEV VINĀYAK KĒLKAR

His dramas are the following:—

1. Pramilā Arjun (1881)
2. Bhāmāvilās (1887)
3. Kṛṣṇārjun Yuddha (1885)
4. Ratnamālā Āṇi Pratāpcandra (1888)

RĀVJĪ HARI ĀTHAVALÉ

1. Peśave Nāṭak (1880)— This is a historical drama on the first Peśvā. It begins with the story of the death of Bālājī's brother by drowning and his departure for Satara with Bhānū. Bālājī serves under Dhanājī is noticed by Śāhū and on finding his fine qualities and warlike disposition Śāhū makes him his Peśvā. The dialogues are in simple and clear style. There is nothing striking about them. The play is tolerably good. 2. Vāsudev Balvant Phadke Nāṭak (1886) is quite a common place one. 3. Śrī Gītā is a collection of songs, traditionally sung by ladies. 4. Āngre Gharānyācā Itihās is a short history of the Āngre family. This is the writer's best work.

PURUSOTTAM BHĀSKAR DOṆGRE (1853-1908)

Doṅgre was an inhabitant of Alibag, district Kolaba. He was educated at Poona in the City High School. He took up service in the Government Revenue Department and rose to the position of Avalkārkūn (third class magistrate). After retirement he started stationery shop. He wrote in all five dramas two of which are in prose only and

the remaining three belong to the Saṅgīt class. His dramas are the following.

1. Bhīmsiṅg and Padminī (1889) is a tragedy of five acts on the well-known Rajput story. This drama was given a prize by the Rajaram College.

2. Jarāthodvāh Nāṭak (1890) is a social play depicting the evils of old men marrying young girls. This play got a second prize from the Rajaram College.

3. Saṅgīt Hariścandra Nāṭak (1908) is a drama on the well known story.

4. Saṅgīt Candrasenā Nāṭak is a drama about a critical incident in the life of Rām, the hero of Rāmāyaṇ.

5. Saṅgīt Candrahās Nāṭak was staged by Kirloskar Dramatic Company. It is probably the best of Doṅgre's dramas.

KEŚAV MOREŚVAR KĀṆE (OR ŚAṆKAR MOREŚVAR?)

1. Saṅgīt Vikramorvaśīya (1889)

2. Saṅgīt Kādambarī (1893)

3. Saṅgīt Naladamayantī

ŚIVRĀM NARHAR DHAVALĒ

1. Bāl Śivājī Nāṭak (1884) is a short drama on the early life of Śivājī. The delineation of character is good. In this drama many dialogues are in Marathi and Māvaḷī language and are life-like. The language is also clear and good.

2. Śiv Digvijay Nāṭak (1889) is a long drawn drama on the life work of Śivājī from the capture of Toranā Fort to his Coronation. It consists of 9 acts. There is not a single theme but it is a life history told in the form of a drama. There are good verses scattered here and there in the play. The style is on the whole clear and good.

In short, this is a much better play than the author's first attempt.

VĀMAN ĀTMĀRĀM BHANḌĀRE

1. Citrāṅgad Nāṭak (1884) is a play based on the story in the Mahābhārat. There is a variety of incidents which has made the play interesting. The dialogues are more natural though the development of the plot is not well done.

2. Godāvari Nāṭak (1885)
3. Saṅgīt Kām Kandalā Nāṭak

GAṆEŚ ANANT VAIDYA

1. Maṇibandh Nāṭak. (1882); second edition 1897.
2. Madan Maṇjirī Nāṭak is based on the story of Scott's Bride of Lamermoor.

LAKṢMAṆ NAROBĀ KĀRLEKAR

His books are these :—

1. Vaidyaki Himśā Dharm Tattva Prahāsan (1883)
2. Saṁsāropayogī Nāṭak (1884)

VITTHAL GOPĀL ŚRĪKHAṆḌE

His books are the following :—

1. Viyukta Dampati Prahāsan (1885)
2. Yaytāi Nāṭak.

GAṆPATĪ KRṢṆA DESĀI

1. Yogya Śāsanādarśa Nāṭak (1887) is a short historical play on the life of a rebel in the Baroda State. It is a didactic play but it is quite readable and interesting.

2. Śaḍṛpu Prahāsan.

CINTĀMAṆ MAHĀDEV GOLE

1. Madālasā Nāṭak (1879) is a romantic drama based on a Mahābhārat story. It is a very common place performance.

HARI RĀMCANDRA PĀTHAK VAIDYA

1. Sadyasthiti Darśak Nāṭak (1896) is a 7 Act drama advocating social reforms in general and widow marriage in particular among higher caste Hindus. It was highly spoken of when printed, and received a prize from Dakṣiṇā Prize Committee.

VĀSUDEV MAHĀDEV SAMARTH

Vāsudev Mahādev Samarth (1854-1927) came of a Kāyasth Prabhu family. He took service in the Baroda State and rose to the high position of an Amātya. He was an efficient and trusted officer of that state doing excellent work in the plague year of 1897 and famine year of 1900.

1. Kaliban Nāṭak (1891) is a translation of a French drama depicting the triumph of democracy over aristocracy. It is a tolerably good play. But it does leave the impression that it is a translation, the language being rugged and uncouth.

DĀMODAR HARI CITALE

1. Vatsalāharaṇ Nāṭak (1889) is a drama based on the Mahābhārat story. The story itself is capable of fine dramatic treatment. The author has succeeded moderately in his attempt. The dialogues are natural and well sustained.

Now we come to the far-famed makers of Marathi literature headed by Viṣṇuśāstrī Ciplūṅkar. They were great patriots. They were aware that India had fallen low in the scale of nations. They felt that the only way of raising the fallen nation was to rouse the people from their

lethargy and despondency by telling them about their past glory and greatness and making them realise the need of great effort, patriotic zeal and self-sacrifice on the part of the individuals. But, also they knew that the pen and the platform were the great means of rousing the people. So they started newspapers and magazines. These were the means to rouse adult population but they knew that from early youth boys and girls must be brought up in healthy atmosphere and must be given proper education. Hence the great need of schools and colleges. Thus they felt that for rapid regeneration of the country there was a greater need of inspiring and ennobling literature in the mother-tongue. So this band of young men started the Deccan Education Society, Poona, which was to be the main centre of this new spirit. Hence their school was properly called the New English School. Its object was to spread western literature among the young men and women of the country through the medium of their mother-tongue.

VISNU KṚṢṆA CIPLŪṆKAR

As stated before the senior leader of this band of patriots was Viṣṇu Kṛṣṇa Ciplūṅkar (1850-1882).

Viṣṇuśāstrī was a son of a great Sanskrit Scholar and a greater Marathi writer. Viṣṇuśāstrī was born in Poona and all his education was done under the direct supervision of his learned father. As Secretary of the Dakṣiṇā Prize Committee, Kṛṣṇaśāstrī, received a large number of Marathi publications new and old. The young Viṣṇu voraciously read them, while still quite young. This reading and the direct influence of his father moulded the character and ideas of Viṣṇuśāstrī. He loved his country and especially the Marathi language. He made up his mind to devote his energy for the development of Marathi language and the literature and for the regeneration of his country. After passing his B. A. examination in 1871, he took up service in the

education department. But his spirit of independence and his ardent patriotism did not allow him to remain enslaved in the bondage of Government service. And he had to give it up in 1880. But even while he was in service he had already begun his literary work by writing articles, in the *Śālā-patrak*, a Government Magazine conducted by Kṛṣṇa-sāstrī. It was in this very magazine that Viṣṇuśāstrī wrote his famous and learned essays on the five Sanskrit poets Kālidās, Bhavabhūti, Bāṇ, Subandhu and Daṇḍī. He wrote also many articles on educational and other topics. He wrote critical articles on new books. Here it was that he took his first lessons in the great art of criticism and discussion on literary topics. In this magazine he criticised the Missionary activities and their shady ways. This set the education department against Viṣṇuśāstrī and as a punishment he was sent to Ratnagiri at a long distance from the field of his activities. This mild punishment was meted out to Viṣṇuśāstrī out of great respect, which Government and particularly the then D. P. I. had for Kṛṣṇaśāstrī. But even before resigning his post Viṣṇuśāstrī had commenced his great life-work, his famous *Nibandh-mālā* (*Garland of Essays*) in 1874. It was a monthly magazine. He continued it for seven long years and published 84 numbers. In the concluding issue he took farewell of his readers and himself declared that he had to close the literary work which he did for seven long years, on account of other calls on his limited time and energy. He knew by pre-vision as it were that his end was near and so he stopped his dear life-work with his own hands, just as a man should stop his clock, because he wanted to go away. For, in a few months Viṣṇuśāstrī died suddenly and prematurely, mourned by the whole of Mahārāṣṭra. He was only 32 years of age at his death. But during the short period of only ten years (for the first 22 years of his age may be regarded as preparatory to his life-work,) he did so much literary work and started so many concerns all for public

good that one is struck dumb by Viṣṇuśāstrī's zeal and energy and the spirit of self-sacrifice for his country.

1. Kavipañcak (1876): Literary and critical essays on the five Sanskrit poets and their works. 2. Nibandhmālā (1882) *Garland of Essays*. This is Viṣṇuśāstrī's masterpiece. The published edition is a big volume. It contains essays on varied subjects. Viṣṇuśāstrī formed his own vigorous trenchant style. He was greatly influenced by Johnson and Macaulay and unconsciously formed his style on their model. Since its publication in a book form Nibandhmālā and the views expressed in it are taken as gospel truth by the young men of Mahārāṣṭra.

Viṣṇuśāstrī's literary work had immense effect upon the Marathi speaking people in creating a new spirit of patriotism, a just pride in the past glory of the country and lastly great and abounding love for Marathi language and literature. He showed by his fascinating voluminous writings in Marathi, how Marathi possessed wonderful power of expressing new ideas and fine shades of thought and thereby convinced the people that Marathi deserved to be included in the University studies and that it was capable of imparting culture equally well as the classical or foreign European languages do.

LAKSMAN KRṢṆA CIPLŪṆKAR

A passing mention may be made here of the brother of Viṣṇuśāstrī. His chief works are :—

1. Life of Viṣṇuśāstrī Ciplūṅkar.
2. History of Mahārāṣṭra.

GOPĀL GAṆEŚ ĀGARKAR

Gopāl Gaṇeś Āgarkar (1856-1895) came of a very respectable family of Kokanasth Brahmin and was born at a small village Tembhu near Karad, district Satara. Though originally his family was comparatively rich it was reduced

to poverty during the life-time of Gopāl's father. So young Gopāl had to carry on his education through great difficulty. His early education upto the third English standard was done at Karad at his maternal uncle's house. Then he had to give it up and seek service. But his love of learning was so great that he was prepared to do anything to secure his cherished object. So he left service and went to Ratnagiri for English education and spent two years there, maintaining himself as a Vārkarī (a student taking meals each day at a charitable gentleman's). Then a good opportunity came in his way. For, his maternal uncle got an employment at Akola in Berars. So he went there and passed his Matriculation in 1875. From there he proceeded to the Deccan College for his further studies with only 75 rupees in his pocket, that sum too being a gift from his teacher Viṣṇu Moreśvar Mahājani. While in the Deccan College he earned money by elocution competitions and by writing an essay which received a prize. He passed his B. A. Examination in 1881. While in the college he formed friendship with another great soul, Bāl Gaṅgādhār Tilak. By constant conversation about the condition of their country they came to the conclusion that spread of education would be the only effective remedy for the regeneration of the country. In their enthusiasm and in a spirit of self-sacrifice they made up their mind to devote themselves to the cause of education after completing their education. For, they were still studying, Āgarkar for B. A. and M. A. Examinations and Tilak for his LL. B. Examination. What a daring determination at such a young age! But they carried it out and became, along with the elderly gentleman who had already made a great name by his Nibandhmālā, the founders of the famous New English School and later on still more famous Fergusson College and the Deccan Education Society. But they did not remain satisfied with giving education to the young only. They wanted to educate the adult population of Mahārāṣṭra and so started the two papers

Kesari and *Mahratta*. Thus both of them became great journalists besides doing the daily work of education. This is not the place to write about the political and social differences which led Balvantrāy Tilak to leave the Deccan Education Society and made Gopālrao Āgarkar leave the Editorship of the *Kesari* which he had made exceptionally popular and influential by his masterly writings in Marathi and had to start a new weekly paper called the '*Sudhārak*' to give free and unfettered expression to his views upon public questions and especially upon social topics, then an unpopular subject. But by his vigorous earnest appealing and fascinating style of writing Gopālrao made *Sudhārak* equally popular among sober and earnest people. Gopālrao Āgarkar all the while was doing his duty both as a Professor and Life-member of the Deccan Education Society. He had inherited asthma from his parents which began to affect his health and his capacity for work. By the sudden and untimely death of Principal Apte, Āgarkar had to shoulder the heavy duties of the Principal of the Fergusson College. His body refused to do any more work and he died in harness in 1895, mourned both by his friends and enemies.

1. Dongarīcyā Taruṅgātīl Āmace Ekāṣe-ek Divas (1882). A very interesting account of prison-life in India.

2. Vikār-vilasit (1883) is an adaptation of Shakespeare's *Hamlet*. This adaptation was a third one in Marathi. It is worthy of the great Marathi writer.

3. The Vākya-mīmāṃsā (1888) is a grammatical book treating of analysis of sentences in Marathi. 4. Kesarītīl Nivāḍak Nibandh: Parts 1 and 2 (1888). This is probably the best collection of literary essays on a variety of subjects in Marathi, leaving aside the Nibandhmālā of Viṣṇuśāstrī. 5. Nibandh Saṅgrah, Parts 1, 2 and 3 (1898-1916). 6. Vividh Viṣay Saṅgrah (1892). All these are his essays published in the *Sudhārak* and are literary essays of very high merit.

BĀL GAṄGĀDHAR ṬĪLAK

Bāl Gaṅgādhara Ṭīlak was born in 1856 at Ratnagiri. When his father was transferred to Poona in 1866 as Deputy Educational Inspector young Ṭīlak came to Poona and joined first the City School and then the Poona High School. He matriculated in 1872 and joined the Deccan College. He passed his B. A. in the first class in 1876 with mathematics as his voluntary subject and continued to read for the LL. B. which he passed in 1879. During his college days he developed ideals of national service and made up his mind never to seek Government employment. In common with contemporaries like Āgarkar he regarded the spread of education among his countrymen as a necessary condition of national progress. So both Āgarkar and Ṭīlak made up their minds to devote their life to the achievement of their ideal. An opportunity came to them when Viṣṇuśāstrī Ciplūṅkar threw up Government service and formed the project of starting the New English School. In September Ṭīlak along with Āgarkar approached Viṣṇuśāstrī and expressed his willingness to join the New School. Viṣṇuśāstrī went ahead with the project and the standard of the N. E. School was hoisted on January 1, 1880. As this trio wanted to spread the new ideas both among the young and the middle aged people they started Kesarī a marathi weekly and Mahratta an English weekly almost immediately. Āgarkar became the editor Kesarī and Ṭīlak became the editor Mahratta. Ṭīlak who had just passed his LL.B. began teaching immediately. Āgarkar by his powerful writings made Kesarī popular. When the D. E. Society was formally established in 1884 Ṭīlak became a life-member and taught Mathematics and a little of Sanskrit in the Fergusson College. After the College was well established differences arose among the life-members about the principles on which the institutions of the Society were to be conducted. As a result of these differences Ṭīlak took leave for a few months in 1889. He joined again but finding the differences too acute

for him to continue as a life-member, resigned from the Society in 1890.

After leaving the D. E. Society ṭīlak entered the larger field of Politics and by his effective work in the cause of India's political freedom he achieved the position of a great and popular leader of the nation. But these activities being extra-literary, this history has very little to do with them. Let us turn to his literary work.

As referred to already ṭīlak came into possession of the Marathi weekly 'Kesari' made famous and popular by the stirring and striking writings of Āgarkar as its first editor. Both Kesari and Mahratta organs were found very useful by ṭīlak to spread his political ideas and ideals. By writing in Kesari week by week, month by month and year by year ṭīlak secured a fine mastery over Marathi language and he came to be regarded as a great powerful and influential journalist of his time. His varied literary merits are seen in the four collections of his articles published posthumously. But he was able to write books of greater value, making a contribution to new knowledge.

ṭīlak was a scholar by disposition and education was his first love. The results of his researches about the antiquity of Vedas and the original home of the Āryans can be read in two scholarly treatises the 'Orion' and the 'Artic Home of the Vedas.' But these fine books are now available for both Marathi-knowing and English-knowing public. During his imprisonment from 1908 to 1914 he wrote his philosophical treatise on the Bhagavadgītā the 'Gitārahasya.'

His books are the following :—

1. Vedakālnirṇay (the ' Orion ').
2. Āryalokāñce Mūlasthān (the Artic Home of the Āryans).
3. Gitārahasya (Philosophy of the Gītā).

4. to 7. Kesarītil Lekh (writings in Kesari)
8. Travels to Madras, Ceylon and Burma.
9. Svarājyāvaril Mohim (campaign about home rule)
lectures four volumes.

10. Hindū Dharmāce Svarūp (Nature of Hindu religion).

Messrs. Ciplūnkar, Āgarkar and Ṭīlak form a trio of literary luminaries of modern Mahārāṣṭra. They were themselves great patriots and lovers of Marathi language and literature. By their ceaseless, selfless and astonishing efforts they succeeded in infusing their spirit and their ideal among the Indian people. They are deservedly called the makers of classic Marathi literature.

CINTĀMAṆ GAṄGĀDHAR BHĀNŪ

Cintāmaṇ Gaṅgādhār Bhānū came of a Kokaṇasth family and was born at Dahivadi, district Satara in 1856.

He was educated at Poona. On account of poverty he had to join the Sub-Overseer's class after his Matriculation. After passing the final examination of the class, he served in the Public Works Department but like Āgarkar Bhānū had a keen desire for higher education and a spirit of self-sacrifice. So he gave up the job and then joined the Deccan College and passed his B. A. in 1884, and then immediately joined the Deccan Education Society of Poona as a Life-member. He soon made his name as a successful teacher and professor of History. He specially studied the Marāṭhā History. He became in due course the Superintendent of the New English School and did excellent work for it, and especially collected funds for the building of the Nānāvādā the permanent building of the school. Amidst his manifold duties he found time to write many books in Marathi on a variety of subjects. So versatile was his genius.

1. Demosthenis-ce Caritra (1891).
2. Richard Cobden (1891).

3. Vyavahār Śāstra (1894) is a translation of Spencer's *Principles of Morality* in Dābholkar series.

4. Marāṭhyāñcyā Itihāsātil Kāhī Goṣṭī (1890)

5. Nānā āṇi Mahādaji (1895). First published in *Kesari* as a series of leading articles and then separately published. It is a detailed comparison between the two statesmen.

6. Nānā Phaḍaṇavisāce Alpa Caritra (1900)

7. Tattvadnyān va Tyācā Marathi Bhāṣeṣī Sambandh (1909) is a short essay.

8. Nītimīmāṃsā āṇi Nyāyatattve—Translation of Spencer's *Principles of Ethics* and *Principles of Justice* published in Dābholkar series.

9. Śṛṅgerīcī Lakṣmī—an original novel.

The remaining works of Bhānū are all translations done with the help of others.

10. Bhagavadgītā with its commentary.

11. Sāṅkarbhāṣya, with the four principal commentaries (four sūtras only).

12. The Ten Principal Upaniṣadas with their commentaries.

13. Mudgal Purāṇ.

SITĀRĀM GAṆEŚ DEVDHAR (1861-1925)

He was a Kokanasth Brahmin and was a native of Satara. After passing his Matriculation Examination he joined the Deccan College. He passed his B. A. in 1890. After his graduation he went to Ahmednagar and there served in the famous American Mission High School. When that Body started a Secondary Arts College Sitārāmpant was appointed a Professor of Sanskrit. But after two or three years the college came to an end. Then Devdhar came to Poona and became

a teacher in the New English School. While there Principal Āgarkar took him up as his assistant editor of Sudhārak as Āgarkar was aware of his social reform views and his literary capacity. Sitārāmpant became a life-member of D. E. Society in 1894. After Principal Āgarkar's death in 1895 Devdhar and another young life-member Paṭvardhan became joint editors of Sudhārak paper and conducted it ably. But soon they had to give up the job through Government pressure. The incident which led to it is related in Paṭvardhan's account.

In 1900 D. E. Society took up an old English School at Satara and called it the Satara New English School. Sitārāmpant was appointed the Superintendent of that school. Devdhar's monumental work and in a way his memorial is the phenomenal growth and progress of Satara School. The school began in poor hired old building with less than 100 students at the start. From this state Devdhar raised it to the position of the most efficient school with about 800 boys, with a splendid building of its own, with open space for play, with a fine library and other equipments for the school. He worked for it for 30 years. With such heavy work of building up a new school Devdhar could not devote any time to literary work though he had a great desire to do so. When an attempt was made to start Sudhārak again in Poona he wrote a series of articles for it. But that attempt not being in good hands failed soon after its starting.

An interesting incident in the early life of Sitārāmpant is worth giving here.

Sitārām once had been to see a drama. He was delighted to see that one actor was so good at acting that the audience clapped him at his fine acting and finer delivery. At the end of the play one of the audience gave the actor a reward. The young and enthusiastic Sitārām was fired with a desire to gain the reputation of the actor. So, when the company began to leave his place, he quietly and secretly

went to the proprietor of the company and expressed his desire to join the company. The proprietor was glad to take up so young and intelligent a boy especially as he had some education — a commodity rare in dramatic companies of those times. Sitārāmpant began to act in the dramas and he did his part very well. But the low and disgusting ways of the persons there were distasteful to Devdhar's better mind. So he was anxious to leave the company. But how to do it and what to do afterwards was a great problem with the young boy. But fortunately for him when the company had gone to Mahad, district Kolaba, Devdhar met his class friend there. Devdhar quietly went to his class-mate and told him how he repented joining the company and how he was willing to leave it if he could be helped to get out of it and if he could go somewhere to learn. The father of Devdhar's class-fellow was told all this. He was an influential man of the place. So he got a statement from Devdhar that he wished to leave the company. When the manager came to demand that Devdhar should be handed over to him the father asked the manager to walk off on the strength of Devdhar's statement. Thus was Devdhar reclaimed from his wrong course of life. It was then that he went to Poona and seriously applied himself to study and passed his B.A. and attained an honoured position in society. As stated before he was an ardent social reformer and married a widow and had a large family. Devdhar gave his daughters education and all of them are graduates and have become useful members of society. Devdhar died at the ripe old age of 64.

His literary books, besides innumerable articles he wrote in Sudhārak are the following :

1. Suvicār Samāgam Nātak is a social drama advocating in strong but appealing language the cause of Hindu widows and suggesting remarriage as one way of improving their lot in life. It is calculated to impress upon the public mind the great need of permission of widow marriage in

Hindu society. The drama is full of fine pathetic padas though of Kirloskar style which was then becoming less popular through the introduction of new style of songs. The drama would have been more effective than it is at present. But the first three acts are devoted to depict the evil and tyranny of girls being married against their will to old widowers. This is exactly the subject of Deval's famous social drama *Śārādā*. So Devdhar's treatment of the same subject appears as a stale repetition of Deval's. Hence the first impression of the drama is a little marred. Still the drama is a fine readable one.

2. Autobiography. This is a fairly big book. It gives the chequered life of Sitārāmpant but shows how in adverse circumstances he secured the benefit of higher education. He was a sincere social reformer and a warm admirer of Āgarkar. The autobiography is a valuable addition to the meagre biographic literature in Marathi.

VĀSUDEV BALVANT PAṬVARDHAN

Vāsudev Balvant Paṭvardhan (1871-1921) was a Koka-nasth brahmin. His family lived in Satara. But young Paṭvardhan was taken to Nagpur by his elder brother who had service there. He passed the B. A. Examination of the Calcutta University from Nagpur College. He came to Poona in 1894 as a teacher in the New English School. The life-members saw the capacity and enthusiasm of young Paṭvardhan. So in 1895 he was admitted as a life-member of the D. E. Society and began to teach English in the Fergusson College. Very soon he won the reputation of being a very successful professor of English in the Fergusson College.

From his coming to Poona Vāsudevraṅ began to write in *Sudhārak* of Āgarkar. Both Devdhar and Paṭvardhan were radical social reformers and admirers of Āgarkar and his work. So, when in 1895 Āgarkar suddenly died, the task of conducting and editing *Sudhārak* fell upon these two life-members of the D. E. Society and they did it very ably and kept up the

name and fame of the paper though no one could come up to the high level of Āgarkar's power of writing. But Prof. Paṭvardhan showed that he was a promising writer on social matters and with a little more experience and practice he would have come up to Āgarkar's level. But that was not to be. Plague broke out in Poona at the beginning of 1897 and there was a great panic among the people. In order to stamp out plague from Poona very drastic anti-plague measures were adopted by Government. In order to carry out properly and thoroughly the anti-plague measures the military people were asked to help the civil authorities. These soldiers began to search the houses of people and did not spare even the sacred parts of private houses. The people unused to such drastic measures were more horror-stricken by these measures than by plague itself. During this time some soldiers were said to have ill-treated ladies and took undue liberties with them and a row was made in the public Press. Prof. Paṭvardhan with his hot blood and through want of experience wrote a very violent article in Sudhārak against the alleged misdeeds of soldiers and demanded a public inquiry. For this violent article the D. E. Society and Prof. Paṭvardhan had both to suffer. Prof. Paṭvardhan was asked to sever his connection with the paper permanently and to cease from teaching for a year. Prof. Paṭvardhan felt this punishment very deeply. Thence forward he did not take up his pen to write Marathi. No doubt later on he agreed to write a social novel for Manorañjan. A fine beginning was made and a few striking chapters appeared in the Magazine. But in one chapter the editor Kāśīnāthpant Mitra changed and modified slightly what Paṭvardhan had written. Vāsudevvrāv could not brook the change. For, it was a weakness of Paṭvardhan that he could not allow anybody even a responsible editor to make any change in what he wrote. He got angry and ceased to write any further for Manorañjan. So, the novel which was named "Sāre vilakṣaṇ" (everything strange) had also a strange end. It remained incomplete. It is unfortunate that a

powerful writer of Marathi language, through strange events, was lost to literature. Prof. Paṭvardhan devoted all his attention to English literature of which, as stated before, he became a renowned professor. The only Marathi work that Prof. Paṭvardhan did was in connection with Tukārām Society. He was the Secretary of the Society and the right hand man of Dr. Bhāṇḍārkar in this matter. Prof. Paṭvardhan wrote very carefully a detailed summary of the discussions about the interpretation of Tukārām's Abhaṅgas and of the correct meanings of the obscure words occurring in them. It is from these notes that a new edition of Tukārām's Abhaṅgas is being published in parts.

Prof. Paṭvardhan was elected Principal of the Fergusson College in 1921. But unfortunately for the College and for the country, Principal Paṭvardhan suddenly and unexpectedly fell a prey to colic, a disease which was his companion for many years. His Marathi works are the following :

1. Rājanīticī Mūl Tattve (1896) is a translation from Spencer work on the subject.
2. Śikṣaṇ, Śikṣak va abhyāsakram (1906) is an able essay on education.
3. Kāvya va Kāvyaoday is an exposition of the nature and rise of poetry in a country. In this essay Paṭvardhan tried to show that all old poets were dependent upon Sanskrit poetry and were mere imitators and versifiers. This view had a partial truth in it. But Paṭvardhan put it in strong condemnatory terms and hence led to severe criticism.
4. Tukārāmāce abhaṅga : Part I.
5. Stray poems under the pseudo name Vasant.

KĀŚINĀTH VIṢṆU PHADKE

Kāśināth Viṣṇu Phadke was a Kokaṇasth Brahmin, his family living at Thana. Father, son and brothers all had only secondary education. But they seem to have inborn literary talent. So they started a Press at Thana and

conducted Arunoday a weekly paper in Thana. They also started and conducted Hindi Panch like the English Panch. The writings were humorous and illustrations were particularly more humorous and full of caricature. This was a unique feature in Marathi journalism.

JEWISH, CHRISTIAN AND EUROPEAN WRITERS

Now I come to Christian writers consisting of new converts, of indigenous or old Catholics, of Jews or the Bene Istrial people and lastly European Christians who learnt Marathi for purposes of preaching and wrote many Marathi books for the spread of the teaching of the Bible and for their schools. Many school books were either anonymously published or printed by Christian Societies.

REV. BĀBĀ PADAMJĪ (1831-1906)

Rev. Bābā Padamjī was a convert to Christianity. His family belonged to Kāsār caste and came from Surat. Its surname was Mule. Bābā was born in 1831 at Belgaum where his father was a P. W. D. Supervisor and was there at the time of Bābā's birth. He was educated in the Mission High School, Belgaum. He had studied carefully both Sanskrit and classical Marathi literature, before he was sent to Bombay and before he joined the Free Church School. He was married in 1848. In 1852 he joined the Medical School but soon gave up Medical studies. He was induced to become a Christian through the influence and example of his teacher Nārāyaṇ Śeṣādri though the actual Baptism took place in 1857. After his conversion he married a Christian wife. He became a teacher in the Free Church School at Poona. So he practically spent all his life in Poona. He died at the ripe old age of 74.

He wrote so many books small and great that it is not possible to mention them individually. Many of them were merely Christian tracts about the teaching of Christ and intended for free publication by Christian Society. For,

Rev. Bābā Padamji was really a fine Marathi writer. Moreover, he knew the Hindu Śāstras, therefore, he appeared to Missionary bodies the best person to criticise Hinduism and to preach the doctrines of Christianity. But Bābā Padamji had a real love for Marathi literature; so he wrote many books on topics of general interest and they are fine specimens of his power of expression and mastery over Marathi language.

1. Vyabhicār Niṣedh (1854) is a well-reasoned essay on the evils of licentiousness. It is written in fine flowing Marathi.

2. Yamunā Paryatāṇ (1857). This is a fine pathetic story of a loving couple. While still young they travelled together in Mahārāṣṭra and came to know sorrowful stories of widows at Pandharpur, Nasik, &c. They took pity on a widow and her son and brought them home. Later on the hero died and the lady remarried after experiencing the miserable life of a widow. The story is finely told and is a valuable addition to literature.

3. Śāstravād Parīkṣā (1858). This is a religio-philosophical book in which claims of Deism are examined in a scientific spirit and the author tries to establish the need of revealed religion and according to him that was Christian religion. The book is written in a fine style befitting the solemn subject.

4. Nibandhmālā (1860) is a collection of essays on various subjects.

5. Hindu Dharm va Christī Dharm Yāñcī Tulanā is a catechism (1866) about the comparison between Hinduism and Christianity and attempts to show the superiority of the latter over the former. Of course, a missionary and especially a convert could not say anything else. But this book is well written on the whole and does not abuse Hinduism right and left as some tracts do.

6. Sāhitya Śatak (1876) is a collection of verses from Sanskrit and Marathi poets about all manner of moral

advice and wisdom. This book is entirely non-sectarian in its tone and spirit and is very good for boys and girls. It is interesting and instructive.

7. Pahārekaryācī Kahāṇī (1878) is a translation of "*Watchman's Voice*" of M. B. Kohen. This gives briefly the life of Christ. It is purely a proselytising book.

8. Uddhār Mārga Vidnyān (1878) is an adaptation of the philosophy of the plan of salvation. This book gives an account of Christian doctrine and history of Christianity.

9. Jagatśetācā Putra Nara Nāyak (1879) is a story based on the '*Parable of the Prodigal son*.' This is an amplified but finely written story full of sound and wholesome advice to the young and the old.

10. Punarjanmāviṣayī Saṁvād (1879) is an exposition of a few texts of the Bible.

11. Vedānt Kāy Āhe? (1882) This is based on the book Vedārth Yatna in Marathi. This contains a brief account of the Vedic times as seen from the Vedic literature. It is a fine readable book.

12. Hindu Dharmāce Svarūp: Parts 1 and 2 (1884). These two volumes give, on the whole, a tolerably fair account of Hindu religion, Hindu religious literature and the traditional customs of Hindus. Of course towards the end of the book the author tries to show the superiority of Christian religion—a natural thing for a convert. But in the body of the book very useful and interesting information is given. The volumes show the author's wide reading and clear power of exposition in the Marathi language.

13. Mrs. Bābā Padmajī Caritra (1890) is his wife's short life.

14. Eknāth Caritra Parikṣā (1891) is a well written criticism of the life of Eknāth.

15. Aruṇoday (1887) is an auto-biography of Bābā Padamjī. It was translated into English under the title "Once a Hindu, now a Christian" and into Tamil, Bengali, Urdu, Chinese and German languages. It was a very popular book of the Bombay Tract and Book Society. This autobiography contains not so much a history of the author's time; but is a mental history of his own gradual change of religion. The book is a real literary work of merit and is a fine example of the few autobiographies in Marathi language. It is written in clear, simple and fascinating style. It is neither abusive nor unjust to other religions. It only states author's strong conviction and his faith in Christ.

PAṆḌITĀ RAMĀBĀĪ (1858-1922)

Ramābāī was a daughter of Anant Śāstrī Dongre, hailing from Magambpur, district Malhārambī. Ramābāī received her elementary and especially her Sanskrit learning at home from her father. By the death of her father Ramābāī had to suffer great trouble. From her native place she went to Calcutta where she struck the people of Calcutta by her remarkable Sanskrit learning. After passing a difficult test in Sanskrit she received the title of "Sarasvatī" (Goddess of Learning) at the hands of the learned. While in Calcutta she met Bābū Bipin Bihārī Medhāvī, fell in love with him and soon after married him. But unfortunately for Paṇḍitā Ramābāī, but fortunately for helpless Hindu widows she became a widow only two years after her marriage. Then she went to Europe and to England and there she was impressed by the Christian religion she immediately adopted it and became an enthusiastic Christian. To the sorrow of her Hindu admirers Paṇḍitā Ramābāī appeared to have lost her usefulness to the country. However, she came to Poona and met the social reformers there and with their help and sympathy as also that of her missionary friends she started the famous Śāradā Sadan for

Hindu widows, promising the parents and the people who took interest in female education that she would not interfere with religious convictions of her pupils and would not do anything calculated to induce widows to change their religion. But these promises were not kept. Hence there was dis-satisfaction and parents began to withdraw their wards from Śārādā Sadan. The Indian reformers who were on the managing committee also saw that the work of the Śārādā Sadan was not carried on as agreed upon at its starting and so they all resigned. It was at this critical juncture that Prof. Anṇāsāheb Karve came forward with his sum of Rs. 1000 and with his enthusiasm and zeal for widows' education to make an humble beginning with his now famous Widows' Home, which later on developed into Indian Women's University. Paṇḍitā Ramābāī, however, was determined to continue her Śārādā Sadan as an avowedly Christian Institution supported solely by Christian subscriptions and sympathy. Only she saw it would be better to remove it from the eye of inquisitive Poona public and so she took her Sadan to Kedgaon near Poona. She devoted all her energy and zeal to the development of that Institution which then catered for the education of convert girls and widows mainly from lower classes. But by her strenuous exertion she raised the Institution from an humble Home with a few inmates to the position of a great flourishing institution with provision for industrial education for the inmates, the number of the inmates going up to 1800.

Let me now turn to her literary work which is of high order.

1. Strī Dharm Nīti (1882) is an original book of about 145 pages and consists of 8 parts. In the first part the writer lays down the foundation of women's progress or improvement i. e., it shows that foundation is self-effort and self-reliance. In the second part education is stated as the first means of improvement of women and the rules of study and the duties of students and the value of learning

are described. In the third part moderation and seriousness are given as model virtues for women. The fourth part describes natural and universal religion as consisting in about 8 or 10 virtues given in many a sanskrit subhāṣit. The fifth part deals with the duties of married life in which the ideal of Sītā is given as the model for women to follow in very eloquent terms. The sixth part contains a description of the duties of the housewife and of the household. The seventh part gives advice regarding the nursing of children and their education. The last part deals with duties in general. The whole book gives fine moral and social teaching about the duties of women. The language is classical Marathi quite befitting the subject. The book deserves to be reprinted and placed in the hands of girls and grown up women of the Hindu society as there is not the slightest trace of Ramābāī's Christian faith and doctrine in the whole discussion.

2. Paṇḍitā Ramābāī Yāñcā Inḡlaṇḍacā Pravās : Part I, is an account written in a letter form to her friend in India. This booklet gives an account of the author's travelling from Bombay to London via Gibraltar and Malta. It is a vivid interesting and poetic description of the sea voyage. Its style is lucid, learned and full of allusions and quotations from Sanskrit.

3. United States-cī Lokasthiti āṇi Pravāsvṛtta : Part I (1889). This booklet like the previous travel book about England is fine and full of useful and interesting information about the United States and their people.

4. Navā Karār (1912) is a simplified translation of the New Testament. This is a much better translation of the Bible than all the previously published translations.

5. Prabhū Yeśūce Caritra (1913) is an abridged Bible translation. It gives an account of Christ's life and stories about his doings. It is quite a readable translation.

6. Devlok va Mṛtyulok Yāñce Darśan (1904).
7. Mī Kiti Sosū ? (1904)
8. Udyā Yeñār Āhe (1905)
9. Āmacā Prabhū āṇi Tāraṇārā Yesū Khrist Yāñcā Karār.

REV. NĪLKAṆṬH ŚĀSTRĪ GORE (NEHEMIA)
(1825-1895)

He was born at Kāśīpur, district Ghashi. He was a learned Śāstrī like Kṛṣṇa Śāstrī Ciplūṅkar. Nīlkaṇṭh Śāstrī met Kṛṣṇa Śāstrī and they had an interesting discussion about the truth and value of Hindu religion—a fine scene for a would-be dramatist to depict. He became a Roman Catholic in 1840. He wrote a great number of books but they are mostly in English unlike those of Bābā Padamjī. He died at the ripe old age of 70. Besides numerous books in English his Marathi books are the following :

1. Patre, (1893) are learned letters written in support of Christianity. These are written in fine good Marathi. They are worthy of a learned Pandit who had become a convert to Christianity.

2. Prārthanā Samājācā Dharm Svabudhhikalpit Asalyā-muḷe Manuṣyācyā Upayogī Paḍṇār Nāhī (1884) is an occasional tract being an answer to Prārthanāsamājī doctrines.

3. Tukārāmāce Dharmāviṣayi Dnyān.

BENJĀMĪN SAMSON AŚṬAMKAR

1. Navarodinācā Mulagā Alādīn yāñce varṇan (1879) is a translation from Dr. Johnson's *Rambler*. It is a short tale just readable.

2. Striyākaḍe vāit najarene pahāṇe (1881).

3. Abrāhim caritra (1882) is a translation with the help of his brother Arhon.

4. Piṭṛbhaktī (1883).

5. Yogasādhana (1883).
6. Yahudī Dharm Niṣṭhā (1884).
7. Sundara Sagunī (1888).
8. Zorāstarce Bhāṣāntar (1893).

9. Istriel Kathā Ratnamālā (1894) is a collection of about 105 short anecdotes. It is a well told and interesting book worth reading.

10. Dānialāce Mānasik Dhairya Nātak (1895).
11. Jivhā Sāmarthya.
12. Sahansīlatecā Kaṣas.
13. Alisākhyān.

JACOB ISAKEL PIŅGALE

Āmaci Yerušalemcī Gāthā (1895) is a short travel book of 60 pages with many illustrations. It gives an interesting account of the author's travel with his family. It is a book worth reading.

DANIEL VA SAMUEL

Rabbi Petaciācā pravās (1877) is a translation of the travels of Rabbi Petacia. It is a good readable translation.

ABRAHIM DANIEL KURŪLKAR

1. Kirāt, Part I (1880).
2. Manmohinī (1873).

Kirāt is a romantic novel. The main story is interesting and is less wonderful than novels of this type. The beginning of the novel is strikingly made. It is quite a readable novel. Manmohinī is equally a novel of the romantic type. It deals with a prince hero and the calamities he suffered. The story is well written and contains interesting incidents.

ANAND MARUTĪ SĀNGALE

1. Śīsūpāl (1879) is a good didactic book of 65 pages. It contains an account of the life of ants and shows us the lessons to be derived from their life. Fable of a locust and an ant is a short but sweet story and is very interesting and instructive.

2. Eka lahān vīr āpi dusaryā goṣṭī.
3. Devadūtāce Nirop.
4. Navyā Karārātīl Goṣṭī.
5. Junyā " "
6. Parosī āpi Jakātdār.
7. Yeśū Khristācī subodh vacane.

MISS MARY BHOORE

Miss Mary Bhore belonged to a high class Marāṭhā family which adopted Christianity. Miss Bhore was one of six or seven sisters and she had a brother. He was a brilliant student and went to England and passed the I. C. S. examination. He then attained the highest position in the Indian Civil Service and after retirement took up service in the Bhopal State. Like her brother Miss Mary Bhore was highly educated. She had been to England for higher education. At first she was a teacher in the famous Huzurpaga Girl's High School, Poona. Then her services were lent to the Baroda State for seven or eight years. She came back and then became the Lady Superintendent of the Huzurpaga High School. She died a premature death. She was a very successful teacher. She has not written much in Marathi, but what little she has written, is of a very high order. She wrote songs and short stories for the young. Her songs show her poetical talent. It is a pity she did not write more. Her books are the following :—

1. Puṣpa Karaṇḍak (1890) is a finely told story. It reads very well indeed. It was highly appreciated when

it was published. It is an adaptation from one English version of a French story.

2. Mulāsāthi Gānī.

MRS. BRUCE

Ālaśī Mulagā (1879) is a collection of 10 stories 8 about Lazy Tom and 2 about Khoḍkarī. It contains also short verses. It is quite a readable book.

REV. J. TAYLOR

1. Gītā (1884) is a translation of the hymns used in the Church of England service. The author was assisted by Kṛṣṇaśāstrī Vaijāpūrkar. These are simple and lucid songs.

MRS. TAYLOR

Dhākaṭyā megācī mule (1889) is a translation from some English book made with the help of Gopāl Trimbak Deśmūkh. The story is pathetic and full of moral teaching. It is quite a readable booklet.

REV. SAILOR

Gatece Khoryātil Lākudatoḍyā (1816) is an adaptation from Kingston's book. This is an interesting story of a woodcutter who became Luther's follower through having helped a reformed preacher. Later on he became a seller of Luther's translation of the Bible. The story is well told in Marathi.

REV. G. HARDINGS

1. Gānanidhī (1886) is a collection of songs translated into Marathi verse. Some of the songs are very simple and melodious and are good specimens of devotional poetry.

AMERICAN MARATHI MISSION

Now I come to Missionary bodies and their publications which are almost all anonymous writings.

1. Viśvāsū Kutrāva Tyācī Ṭopali (1879) is a short story of a faithful dog. It is an interesting story well-told.

2. Bhūgol Vidyā, Parts 1, 2 and 3 (1875) is a catechism on Geography finely printed and full of interesting and varied illustrations. It is a readable book full of geographical information.

CHRISTIAN BOOKS AND TRACT SOCIETY

1. Jonson Bābā (1878) is a short story of an old man who is said to have lived 120 years. He was at first a slave but later on he was made free. He married twice and had many children. He had firm faith in Christ and led a pure devotional life. Of course this is a missionary story so as to impress upon the readers the teachings of Christ. However as a story it is well told in fine Marathi language.

2. Matthewkṛt Sadguru Caritra (1878) is a book in Pothī form (an Indian style of books on palm leaf) giving translation of Matthew's Gospel in Marathi verse. This book contains the famous *Sermon on the Mount*. It is quite a readable book.

3. Gurucaritra va Gurubodh (1878) is a versified life of Christ and His Teachings. The verses are simple and flowing.

4. Dṛṣṭānt Darpaṇ (1869) is a collection of instructive parables from the Bible. The parables are very well told and are a good reading for boys and girls.

5. Āśirvādācī ātha motye (1879) is a proselytising story giving an account of Išvardās and his conversion. The story is well told.

6. Bodhapar Goṣṭī (1879) is a collection of 12 short stories teaching Christian doctrine. But they are well told

and in fine Marathi language and as such they are a contribution to Marathi literature.

7. Premadās Sonār Yāñcī Goṣṭa (1877). This short story gives a fine moral picture about the noble conduct of a Goldsmith.

8. Motyācī Mālā (1876) is a collection of moral stories of birds and beasts like Æsop's Fables with a moral. An Arab and his camel is a fine story illustrating the entrance of evil desires in one's mind.

ANONYMOUS WRITERS

1. Rāṣṭriya Sabhā (1880) is a brief dialogue on the nature and function of the Congress movement. It is written in simple and clear language. The manner of presentation of a new subject is very good and poetic.

2. Ālaśī āṇi Divālkhori Yās Upadeś (1879) is a collection of sayings from various authors conveying sound moral advice to the young and the old. The book is very well and idiomatically written. It is quite a readable book.

3. Zāṣicyā Rāñice Caritra (1895) is an original and independent life of the famous Rāñī of Zāṣī. The book is very interesting and inspiring to the young. It is worth reading by every body.

4. Keśarī Mandil Nāṭak (1884) is a drama said to be based on two abnormal events which the author heard from a reliable source. It is a new attempt to use one's experience and information to produce an interesting literary work. The plot is rather intricate and difficult to follow easily. It is in the bye-plot that the drama depicts the evil of what is now called Buvābāji (practice of having a religious teacher and consecrating one's life to him). But it is worth reading.

5. Dnyāneśvarī Arthacandrikā (1895) is a prose translation of the famous Marathi Classic Dnyāneśvarī. The

translation is very lucid, considering the abstruse and mystical nature of the subject treated in the book. It is a creditable attempt on the part of the unknown author.

6. Svaraśāstra (1878) is an original work on Indian Music consisting of two parts. The first part gives a brief account of ancient Music—Indian, Greek, and European. Besides it gives medical uses of Music. The second part gives the principles of sound and the theory of music based on it. It gives diagrams for illustrating the principles. It is probably the first Marathi book on Music and so was a valuable addition to Modern Marathi Literature.

7. Tīn Rājakanyāñcī Goṣṭa (1885) is a well written story of historical romance. It is a Rajput story in which a Subhedār of Ahmadabad named Dāvar Mahamad takes a prominent part. It is a stirring and interesting story worth reading.

8. Veśadhārī Pañjābī (1886) is a realistic social novel about the very time when the great Marathi novelist Harībhaū Āpte began to write his social novels. This novel by an unknown hand is very well done indeed.

9. Ekā Rātrīcā Ghoṭālā (1893) is a fine adaptation of Goldsmith's famous drama '*She stoops to conquer*.' This adaptation keeps the original names as Kolhaṭkar's *Othello*. It is a fine play and is very interesting reading. This shows that even a translation from a foreign language can become successful.

10. Vana Rājāce Caritra (1892) is an independently written life of the founder of Anahilapattam (Northern Pattam in Gujerat) Kingdom. It is written in simple and clear language. It contains stirring and exciting events and incidents. It is a book worth reading.

11. Śrīvikram Caritra (1892) is a similar independently written life of the famous King of Ujjain. Both books are a valuable addition to the scanty historical literature in Marathi.

CHAPTER X

PERIOD 1896-1912

The seventh period of the modern Marathi Literature begins with 1896 and ends with 1912. Thus, this period is lesser by 4 years than the previous sixth period though it is larger and longer by 6 years from the two consecutive fourth and fifth periods. But the seventh period with which this chapter is to deal, is naturally formed into a separate period because of two great events though they were entirely different in their character and their effect upon literary production. The beginning of the period was marked by the bubonic plague which had made its appearance towards the end of the first year of this period. This plague raged violently and took its terrible toll of human lives especially of young men and women for the whole of the period. The closing year of the period was marked by a joyous event of His Majesty King George V coming personally to proclaim that he was the Emperor of India. This event was felt to be specially joyous and happy. Because George V at the very sympathetic speech that he made on the occasion of the Delhi Darbar made an unexpected and surprising announcement that the hated Bengal partition against which a violent and unprecedented agitation was carried on for half a dozen years was annulled, that the whole Bengal was kept as one province with the Governor instead of the Lieutenant Governor as its Head, Bihar being turned into a separate Province and lastly that the Capital of India was transferred from Calcutta to Delhi. This decision of the British Parliament was kept such a secret that not a single private soul in India knew anything about it until His Majesty made a public declaration of it. So it startled the whole country and made a deep impression upon the general public. The Bengalis more sentimental

than people of other provinces were overfilled with joy. For, their dear country actually disrupted into two provinces was again united into one single province.

Thus this short period of 16 years was throughout a period of great and exciting events. These events, though apparently remote from literature, did produce their effect upon the literary activity of the people. For, bewilderment and abnormal feelings excited by good or bad events both tend to make men think and feel deeply and communicate their thoughts and feelings to others. These communications become practically literature of more or less merit. This fact is proved by facts and figures.

In the previous chapter I pointed out that the sixth period i. e., 1876-1896 was exceptionally rich in literary production. But now I find that this seventh period though shorter than the previous one is even richer in literary production and compares quite favourably with the previous period. This will be seen from the following table which gives a comparative statement of several classes of writers in the two periods side by side.

COMPARATIVE TABLE OF WRITERS OF DIFFERENT
CLASSES IN PERIODS VI AND VII.

Period VI: 1876-1896.			Period VII: 1896-1912.		
1. Poets	...	40	1. Poets	...	41
2. Dramatists	...	68	2. Dramatists	...	36
3. Novelists	...	50	3. Novelists	...	19
4. Prose writers	...	88	4. Prose writers	...	167
5. Christian writers		13	5. Christian writers		2
Total			Total		
259			265		

The above comparative table shows that in the class of dramatists and novelists, period VI showed better and more literary work than in period VII. But in the field of poetry

and general prose writing period VII excelled Period VI. The reasons of this difference are not far to seek. In the sixth period in the field of drama a new type was evolved by Annā Kirloskar and hence that form of literature came to the front and many imitators came forward. But the enthusiasm flagged by the end of the period. Similarly in the field of the novel, period VI gave a great impetus by the fact that one or two great novelists flourished in that period.

But period VII showed a decided advance in poetical literature. For, great and original poets like Keśavsut and Rev. Ṭīlak composed poems which roused the people and made them put forth fresh efforts in the literary field. Lastly in this period there was a great increase of prose writers. For, general education made rapid advance among the people and led to increased taste for reading literature especially light literature. With these general remarks, let me now proceed to give an account of writers individually I begin with poets.

GAṄGĀDHAR RĀMCANDRA MOGARE (1857-1915)

Gaṅgādhār Rāmcandra Mogare was a Paḷasē Brahmin and was born at Śīrgāv, district Thana. He was educated upto the standard of the Matriculation examination in Bombay. Then he became a clerk in the Library of the Royal Asiatic Society (Bombay Branch). There he rose to be the chief manager and retired from service with a pension.

Mogare belonged to the class of the old poets and was influenced more by Sanskrit poets and less by English poets. He really comes under the class of poets like Lembhe and Loṇḍhe of the previous period. In the beginning, he wrote poems for magazines. The editors of magazines were glad to get such fine pieces for their periodicals. His separately and independently published poems are only two i. e., (1) Abhinav Kādambarī, and, (2) Vṛndā. Later

on his stray poetic pieces and poems were published in five parts successively between 1902 and 1908.

KṚṢṆĀJĪ KEŚAV DĀMLE *alias* KEŚAVSUT (1865-1905)

Kṛṣṇāji Keśav Dāmle *alias* Keśavsut was born at Mālgund, district Ratnagiri. His father was a primary school-master. Kṛṣṇāji received his early education at the hands of his father but for English education he had to move from place to place on account of poverty and need of seeking help from relatives. Finally he came to the New English School, Poona and passed his Matriculation examination in 1889. He was married when he was only 14 years of age. So after his Matriculation he had to maintain his family by serving in private schools and sometimes by doing tuition work in Bombay. Plague broke out in Bombay towards the close of the year 1896. Keśavsut went to Khandesh. But ultimately he was appointed a teacher in Government High School, Dharwar. While remaining in Dharwar he went to Hubli only 12 miles from Dharwar for private business. There he caught plague and died at Hubli in 1905. Keśavsut had to pass all his days in poverty, his monthly income being only 20 to 25 Rs. At Dharwar he got 30 to 40 Rs. per month. On account of poverty he could not receive higher education which he hankered after. But his passion for reading continued life-long. He was specially fond of English poetry. He was greatly influenced by the poems of Shelley, Keats, and especially of Wordsworth. The subtle and unknown influence of these poets is to be seen even in some of his very original and striking poems and poetical pieces. A few poems of his are evidently translations or adaptations of English poems. But the greater and more important part of his literary work was the result of his natural genius and imagination though he felt that he had been inspired by the Goddess of poetry. But he took long to compose a poem. Like some other gifted writers he could not write on the spur of the moment.

He was a taciturn man loving solitude. Especially he liked wandering alone in lonely places. As his whole life was full of disappointment, misery and the darkside of life, his poetry shows a tinge of pessimism and despair. But he had a hankering after love and fame. He was conscious of his great poetical powers and felt that they were not properly appreciated by his countrymen.

But his poetry was of a stirring nature. He roused men from their lethargy. He wanted freedom for himself and for his country. He was aware of the foibles of society. He wanted to do away with social evils and by his vigorous poems he roused people and made them conscious of their failings. Keśavsut was an epoch-making poet in Mahārāṣṭra. He made great impression upon the younger generation and many young poets became his disciples and followed his tradition and even out-did him in writing new, original and stirring poems. Keśavsut published all his poems in magazines and periodicals. He did not make a single pie by his poems.

All his poems were collected together and published posthumously by different persons in three editions. So his only book is this collection of poems made after his death.

REV. NĀRĀYAṆ VĀMAN ṬILAK (1862-1919)

Rev. Nārāyaṇ Vāman Ṭilak was born at Karazgāv a village in Dāpoli Tālukā of Ratnagiri District. His father was a Talāthī (a petty officer of government for collecting land tax) and had to move from place to place. So he kept his family at Karazgāv, his father-in-law's place. Nārāyaṇ stayed there till he was 7 and received the early training and influence from there. This place is at the foot of the Sahyādrī hills. Nārāyaṇ's love of nature and his religious mood are to be traced to these early influences. His grandfather was a religious man and used to sing

devotional songs accompanied by dancing. Thus Nārāyaṇ's devotional nature was roused both by his grand-father's example and by the Goddess of nature in the form of his surroundings. On account of his transfer up the ghāṭe Vāmanrāv brought his family to Kalyan. During the four years that the family stayed at Kalyan, Nārāyaṇ was able to complete his Marathi education. But his mother's death in 1873 gave a great shock to him. His mother had the gift of composing poems and the future poet believed that he inherited his poetic power from his mother. Nārāyaṇ went to the holy place Trimbakeśvar for the funeral rites of his mother and did not return to Kalyan as he had no attraction there. But he went to Nasik and there he found good company and especially met Gaṇeśa śāstrī Lele who taught him Sanskrit according to the old method. In 1877 he began to learn English and completed five standards in two years. But soon he had to leave further studies as his father asked him to get some employment and support his four brothers and sisters. He was married to Miss Manūbāi Gokhale of Jalāl-pur an island near Nasik. Nārāyaṇrāv spent 8 years of his life at Nasik. His natural talent for poetry found its first expression here. For, he lived here in the presence of nature. The patriotic sentiment was also born in him here through the influence and teaching of his English teacher. Soon after, Nārāyaṇrāv left Nasik and then spent 11 years of his life in seeing various places in Mahārāṣṭra, earning money by delivering Kīrtans (religious sermons), by giving expositions of Purāṇas, by tuition and other jobs that came in his way. But during his long wanderings Nārāyaṇrāv seemed anxious for his country's good and hankering after God. At one time he had an idea to start a new religion and for that he commenced Yogic practices. But he soon gave them up.

In 1891, Nārāyaṇrāv left off his wanderings and took the good work of research and translation of Sanskrit works at the house of the rich banker Būṭi of Nagpur on a salary

of Rs. 40 plus free house. So Nārāyaṇrāv brought his family to Nagpur, and began his work at Būṭī's. While at Nagpur Nārāyaṇrāv continued his religious reading and thinking. While he was going to Rājanandgāv from Nagpur he met a Christian priest. In their conversation the priest came to know the religious views of Nārāyaṇrāv and he predicted that Nārāyaṇrāv would become a Christian in two year's time, a prediction which proved true. Thus Nārāyaṇrāv did not become a Christian by anybody's pressure or for any mercenary motive. His own thinking led him to believe that his salvation and that of his country lay in accepting Christianity. Nārāyaṇrāv was baptised in 1895 and from that time became Rev. Nārāyaṇ Vāman Ṭīlak. Rev. Ṭīlak then spent his time at Satara and Nasik and in other places during which he did his preaching and other religious work with zeal and devotion. But he did not forget his country or his mother tongue for which he had great love and admiration from his early life. He made the Indian Christians realise that they were Indians first and Christians afterwards. He made them agree to do all preaching, sermoning and praying in pure Marathi and not in the usual missionary Marathi in which they did their religious prayers. He composed for them new prayers and songs in simple and flowing Marathi language. Now let us turn to his literary work.

His literary activities are divided into four periods: The first period is upto 1895 when he became a Christian. This may be called his preparatory period. His poetic genius was just budding. Besides stray poetic pieces he wrote one novel named Virkanyā and two dramas called Ānandrāv and Gorakṣaṇ. But these attempts were like rough essays in literary writing. The second period is from 1895 to 1900. In this period he openly called himself a disciple of Keśav-sut and wrote many a new and original poem and earned the name of 'poet of flowers and children'. During the third period from 1900 to 1912 Rev. Ṭīlak wrote poems on the subject of nature, home &c. and also composed devotional

songs. This was the best period of his whole life. His poetic talent had become mature and he produced all his best work during these 12 years. The last and the fourth period runs from 1912 to his death in 1919. In this period Rev. Ṭīlak wrote mostly religious and devotional poetry and could only begin his great poetical work 'Khristāyan' and 'Abhaṅgāñjali'. He had the ambition to write a Mahākāvya (an epic) like Father Stephens but unfortunately could not finish though he was working at it for many years. He was working off and on at the other devotional poem 'Abhaṅgāñjali', but, found it difficult to proceed. His poetic talent was slowly failing him. It is not possible to refer to all the poems of Rev. Ṭīlak, they are so many. The only way is to select a few of his best poems of different kinds. For this purpose his poems may be divided into 2 classes i. e. secular and religious. Among the former stray poems those on flowers, on nature and children are the best, the crowning piece being his famous 'Vanavāsi phūl (forest flower)'. This is a dialogue between a poet and a forest flower. Of his religious poems 'Abhaṅgāñjali' (Handful of songs) and 'Khristāyana' (Life of Christ) are the best. Unfortunately Ṭīlak could not complete the latter. But his wife Lakṣmībāi did the difficult work.

The life of Rev. Ṭīlak cannot become complete without some account of his wife Lakṣmībāi Ṭīlak. She was born in 1873 in the Gokhale family. She survived her husband and died in 1936. By her constant association with Rev. Ṭīlak she had caught his poetic spirit and occasionally composed stray verses and songs. But she made her name in Marathi literature by two remarkable works of hers. As stated before, Rev. Ṭīlak had begun his great poem Khristāyan and had written more than half of it, but he died before he could finish it. This half done work was completed by Lakṣmībāi according to the earnest desire of Rev. Ṭīlak. This literary work is so well done that it is very difficult to distinguish the parts done by Ṭīlak and Lakṣmībāi. But

a still more remarkable literary monument is erected by Lakṣmībāi in the form of the four fairly big books called 'Smṛticitre' (Memory Pictures). To be more accurate Lakṣmībāi wrote the first three books, and part of the fourth the remaining part about the death of Lakṣmībāi and giving the conclusion of the whole work being written by Devdatta Nārāyaṇ Ṭīlak, the educated son of Ṭīlak and Lakṣmībāi. The whole literary work describes vividly and in plain, simple but touching language the life of the family with its many difficulties, though mixed with joys now and then. The character and disposition of Nārāyaṇrāv are finely and delicately brought out with his failings and good points. From the given description, Ṭīlak seemed like a Hindu saint, selfless and full of devotion to God. Ṭīlak was child-like in his credulity and faith. He was a universal friend and helped the needy and forsaken people. The third part of the book deals with the closing years of Ṭīlak and describes in a pathetic way the sad and sudden death of the great poet. He died singing his favourite Abhaṅgas propounding the immortality of the soul. This heart-rending description reminds the reader of a similar description by Plato of the death of Socrates. These 'Memory Pictures' are written in such a fine fascinating Marathi language that they read like a novel. This detailed biography may very well be compared with Boswell's 'Life of Johnson'. Just as Boswell being a devoted disciple of Johnson accompanied him wherever he went and was present at parties, heard Johnson's lively conversations and wrote them down at night and finally made ample use of them in his famous biography of Johnson, so the devoted wife of Ṭīlak was his constant companion who faithfully served him, heard Ṭīlak's devotional songs, noted all the doings and sayings of Ṭīlak in her memory and finally after his death drew fine literary pictures. Thus there is a wonderful similarity between the two biographies and just as Boswell's 'Life of Johnson' became at once a famous classic in English and still continues to hold that position, so Lakṣmībāi's 'Memory Pictures' of Ṭīlak has become a famous

classic in Marathi and will hold that position till the Marathi language lasts.

Though still living and hence naturally belonging to the last period of our history, it may not be inappropriate to give here an account of Devdatta Nārāyaṇ Ṭīlak the son of Rev. Ṭīlak. For, he too has done literary work and being young is expected to do further work in the line so as to bring him name and fame. Both the parents and the son form a literary trio, a very rare thing indeed.

Devdattarāv the only son of Rev. Ṭīlak was born in 1892 in the beautiful island of Jalālpur in the river Godāvarī near Nasik, the home of his mother's family. Devdattarāv received his early education at Rāhurī and Ahmednagar. For his college education he was sent to the Hislop College at Nagpur and from there passed the B. A. of the Allahabad University. About this time Rev. Ṭīlak retired from service. So young Devdattarāv had to seek service and did teacher's work in the Bombay American Mission School. At the same time he began to attend the Law College in Bombay. He was now married to a graduate girl. Soon after, Rev. Ṭīlak died suddenly and the burden of the whole family fell upon Devdattarāv and he took it up willingly. His independent spirit did not allow him to continue in a teacher's subordinate and inferior position and so he gave it up and studied for the LL. B. But during this period his wife took up service at Karachi and maintained the family.

Devdattarāv passed his LL. B. and made up his mind to settle and practise at Nasik, the residence of his father for many years. He is now one of the leading pleaders of the place. Devdattarāv is a Christian. He is sincere in his faith, but his faith is neither blind nor bigotted. So he is tolerant towards other religions and especially Hinduism. His best friends are to be found among Hindu gentlemen. Let us turn to his literary work now.

From his early age Devdattarāv had a liking for literature and he had great opportunities for reading. He utilised these opportunities. He soon took to writing and published his articles and stories in magazines, Christian and non-Christian. Soon he made his mark and he was given the editorship of the Christian Newspaper, the old and famous 'Dnyānodaya.' He also took up editorship of another magazine for children named 'Bālbodhमेव' (Sweetmeat for children) started by Miss Bissel. He and his wife have written a fine book named 'Bodh Sudhā' (Nectar of Advice). He has also written a drama published by Citraśālā Press. It is named 'Śīlam Param Bhūṣaṇam' (Character is the highest ornament.). As stated he is still young and may in time produce more and finer literary work.

VINĀYAK JANĀRDAN KARANDĪKAR *alias* 'VINĀYAK'
(1872-1909)

Vināyak Janārdan Karandīkar *alias* 'Vināyak' was a Kokaṇasth Brahmin and was born at Dhulia, district West Khandesh. Vināyak was the third child out of eight children, five sons and three daughters that his father had. All the sons were highly educated and came to occupy high positions in Government Service. Curiously Vināyak was born at Dhulia on the very day when river Pāñjarā was in high floods. Vināyak received all his education at Dhulia and that too only up to the standard of the school final examination. He had disliking for Mathematics. That proved a great stumbling block in his educational progress. He was a favourite pupil of his teachers, Messrs. Āgāse and Āpte during his school career. He had such a natural talent for poetry that during his school days he versified Green's *Fairy Tales* into good Marathi and translated Grey's *Elegy*. He also made an adaptation of *Principles of Morality* and gave the sole copy right of that book to Nirṇaysāgar Press for only Rs. 50. All this shows the precociousness of Vināyak. He could compose verses on the spur of the moment. So he

was what was called in Marathi 'Śighrakavi' (extemporaneous poet). But Vināyak had a great love for friends and their conversation and when engaged in such occupation he forgot everything else. This happened actually in so important a matter as a final examination. While he had gone to Bombay for his examination Vināyak accidentally met Keśavsut. Both of them were so absorbed in conversation that the latter forgot to attend his office while the former forgot to go to the examination hall! And so he failed in his examination! He did not make any attempt any further.

Vināyak was married at the age of 21. But the marriage did not prove happy as his wife had not the qualities to please and keep in good humour a person like Vināyakraṇ with his vagaries and whims. This domestic unhappiness coupled with bad company he met in the police department where he served, led Vināyak into the vice of wine and women. This remained a blot on Vināyak's character which was in other respects so good and noble. But a man like Vināyak could not remain in the Police Department. So he soon left it and then like a rolling stone went from job to job, finding no satisfaction and gathering no moss any where. Finally he became a Kārbhārī of Nagardevak Jahāgirdār. He served here for about 3 years only. He then went to Poona to arrange for the staging of his play Prabhāvatī which Nāṭya Kalāpravartak Saṅgīt Maṇḍalī had agreed to perform. But just within a week he died suddenly. His death was a premature one, he being only 36 or 37 at that time.

Vināyak, Keśavsut and Rev. Ṭīlak were great friends of each other. In fact they formed a trayamūrti of poets who dominated Mahārāṣṭra and taught its public new ideas and made them appreciate new poetry and new metres. Of these Rev. Ṭīlak was a voluminous writer and the chief characteristic of his poetry was religious devotion, universal love and domestic happiness. Keśavsut preached a revolt against the

old order of things and roused the people from their lethargy and despondency. The chief characteristic of Vināyak's poems was that they were historical and patriotic. He showed the past glory of Mahārāṣṭra and its brave people and taught men and women the value of freedom and made them realise their slavery and dependence. Thus he inspired people to be bold, manly and daring. He had great admiration for high-born Indian ladies. He wrote poems and praised their patience and valour in facing all kinds of difficulties. His accounts of their exploits and their sufferings are pathetic and stirring.

All these three poets rank very high in the estimation of the people. Though in their times they were not so well appreciated as they ought to have been. But their poetry would be read by thousands in the coming generations of Marathi-speaking people.

Now to turn to the poems of Vināyak :

1. Eka Police Āmmaldār — It is a fine poem depicting the cruel and corrupt life of a police officer and his rise through unscrupulousness and flattery of the higher officers. There is very fine irony as also satire in the poem.

2. His collected poems were published posthumously. They are all stray pieces and number about 75. Unfortunately his first bigger poem is not found in the collection. The same is the case with his dramas. All his poems are of very high order especially those describing shortly the exploits of ladies like Ahilyābāī, Pannā, Padminī, Kṛṣṇā Kumārī. The last is the best of the lot. His master-pieces are the three short poems called :—

1. Suvās (sweet smell)
2. Prīti nimālī tar (if love fades)
3. Strī āṇi Puruṣ (male and female)

BALVANT JANĀRDAN KARANDĪKAR(1885-1903)

Balvant Janārdan Karandīkar was the elder brother of Vināyak. He was editor of 'Khāndes' Vaibhav' a weekly

paper. He was also a poet and wrote under pseudo names, Balvant, Ramākānt and Gandharva, in journals and magazines. Of course he had not the poetic talent of the younger brother. Gaṇikoddhār is his largest poem consisting of more than 100 verses.

KRSNĀJĪ PĀṆDURĀṄG LIMAYÉ *alias* RĀDHĀRAMAṆ (1875-)

He was a Kokanasth Brahmin and was born at Paḍaḷā, Taluka Dāpoli, district Ratnagiri. He had his early education at Ratnagiri and then his higher education upto the Inter Arts Examination in the New English School and the Fergusson College, Poona. After his education he became a teacher in the New English School. He was a Sanskrit Scholar and became a successful Sanskrit teacher. Later on, he went to Dāpoli and became a teacher in the Local Mission School. He died prematurely.

1. Phaḍṇis Kāvya (1906). This poem was given the first prize from among 22 poems offered for competition to the Nānā Phaḍṇis Memorial Committee of Veḷās. This book had been proscribed.

2. Moropantācā prabudroḥ.

3. Ārya Bhūmātā Vilāp (1908).

4. Kāla Cakra.

5. Stray poems in various magazines.

6. Gaṇāsuvadh (unpublished).

KĀŚINĀTH HARI MOḌAK *alias* MĀDHAVĀNUJ (1872-1916)

Kāśināth Hari Moḍak *alias* Mādhavānuj was a Kokanasth Brahmin and was born at Paḍghavalī, Taluka Sudhāgad in Kokan in the territory of Pāntasāciv. His father was a petty clerk. Kāśināth had an elder brother named Mādhav. The two brothers loved each other so well that Kāśināth the poet assumed the pseudo name of Mādhavānuj (brother of Mādhav) to show his love and respect for his elder brother.

Kāśināthpant received his English education in the New English School, Poona. He appeared for his Matriculation examination in 1899 but failed in Mathematics for which he had a positive dislike. So he left off the Arts Course and joined the Poona Medical School as a Stipendiary student and there he was throughout successful. After his final medical examination he had to serve in the Government Medical Department for at least five years. But he was badly treated in his service as he could not flatter his superiors nor bribe them. He was sent to unhealthy places or asked to do plague duty. So, after the completion of the stipulated period of five years he resigned his appointment. In 1899 he started private practice at Kalyan. But on account of the outbreak of plague there he went to Allahabad to his brother Mādhavrāv. There he enjoyed the sight of the confluence of Gaṅgā and Yamunā and their surrounding natural scenery and he was inspired by them. The poetical pieces which he wrote while at Allahabad are the finest of his poems. Mādhavānuj learnt Bengali there. He translated Bāṅkimcandra's novel "Krishkanter Will" under the Marathi name, 'Kṛṣṇa Kāntāce Mṛtyupatra'. He also translated Kapālkunḍalā a novel of the same author. He composed about 1200 verses of his translation of Madhusūdan Datta's famous poem 'Meghanādavadh'. Haribhāū Āpte was a great friend of Mādhavānuj and had a high regard for him and his genius. Mādhavānuj used to write often for *Karamaṇṭh*, Haribhāū's weekly paper. For the Divālī number of *Karamaṇṭh* of 1912 Mādhavānuj wrote a poem called "Śaratkā". That was his last contribution to *Karamaṇṭh* Paper.

1 Collected Poems.

MAHĀDEV HARI MODAK (1864-)

Mahādev Hari Modak is an old man now living at his village Paḍghavali and enjoying his well-earned rest in his green old age of 74 years. As referred to in his brother's account after passing his B. A. from the Deccan College

Mahādev had gone to Allahabad as a tutor to Indore Princess. After serving there for some time he returned to Mahārāṣṭra and took to teacher's profession and after serving as a teacher for some time he became the Head-master of the Ahmednagar High School. He turned out a fine and efficient teacher. He had very strong and tenacious memory which he has retained even in his old age. With such memory and with a love for Sanskrit literature Mahādevrāv easily committed to memory Sanskrit sayings, verses and passages and made ready use of them in his interesting conversation to the delight of his friends and pupils. Mahādevrāv is like Vijāpurkar a fine example of high thinking and simple living. His dress, appearance and conversation mark him out as a man of simple and gentle nature.

As to his literary talent it was shown more in his prose writings though he wrote independent poems, and also made verse adaptations from English and Sanskrit poems. His prose and poetical works show a high degree of literary talent and his power over Marathi language as also his wide reading of both Sanskrit and English literature. His works are the following :—

1. Śilanāth Aṣṭottarī is a short but beautiful poem.
2. Adbhutkimayāgār is a poem about wonderful feats of a conjuror.
3. Sutāviraḥ is a fine pathetic poem depicting the poet's feelings at the sad news of the sudden death of his friend's daughter dear to him.
4. Satyācā Mahimā is a didactic poem in praise of the greatness of truth.
5. Satī Ṭhākuraṇī is an unpublished poem based on a stirring story.
6. Bairāgī is a versified but fine adaptation of Goldsmith's 'Hermit.'
7. Sukh āṇi Śāntī is an adaptation of Lubbock's famous book 'Use of Life.'

8. *Khade Tāttvik Bol* is a collection of the stray thoughts of the author on all manner of subjects calculated to turn men's minds to morality and religion. This is probably the master-piece of Moḍak. It shows his earnest and loving mind. The language is befitting the subject and shows how well-read and ready-witted the writer is.

BĀLKṚṢṆA ANANT BHIDE

Bālkṛṣṇa Anant Bhide (1874-1921) was a Kokanasth Brahmin. He came from Kokaṇ to Bombay for his education and passed his B. A. examination in 1896. Then he took service in the Janjira State as a schoolmaster and soon became the Head-master of the Janjira High School where he continued for about 33 years till his death. He was known to be a great and efficient teacher. His favourite subjects were Sanskrit and Marathi. He was well versed in both literatures. He had made a special study of the poet Moropant. From 1894-1896 he conducted *Prabhākara* a daily paper of Bombay. Here he wrote and made his first literary essays. His first poem was named, 'Khāṇāval' (Hotel) and was published in Haribhāu Āpte's *Karamaṇūkh*. In 1907 he started a magazine called 'Khelagaḍi' (play fellow). He was for some time an editor of *Kāvya Saṅgrah* a magazine devoted to the publication of unpublished and unedited marathi poems.

1. *Tukārām Bovā* is a fine essay on Tukārām's life and his poetry. 2. *Vāman Paṇḍit* (1905) is another essay on Vāman Paṇḍit. It deals ably with the controversial question about there being two or more poets of the same name. 3. *Muktesvar* (1906) is also a critical essay on Muktesvar and his poetry. These essays are similar to those of Viṣṇuśāstrī Ciplūṅkar on the Sanskrit poets.

4. *Prabhuprasādhana*.

5. *Phulāñce Zele*.

6. *Cār Vīr va Mutsaddi* (Cromwell, Śivājī, Washington and Bonaparte 1928) gives short lives of the famous men.

7. *Sārth Dnyāneśvari* (1928)

VIDYĀDHAR VĀMAN BHIDE

Vidyādhār Vāman Bhīde comes from a Kokaṇasth family naturalised in Karnatak. Vidyādhār was born at Hubli in 1861. His vernacular education was done at Hubli and Dharwar. So he knew from early life both Marathi and Canarese languages. In his higher education he came to know English and Sanskrit languages. Later on he learnt Gujarati, Bengali, Urdu and French. Thus Vidyādharpant Bhīde was a man of wide knowledge of languages and literatures in them and he seems to have made ample use of his varied knowledge in his Marathi writings. After passing his B. A. from the Deccan College Bhīde took service in the Education Department of the Bombay Government and rose to be a Deputy Educational Inspector of Schools. His knowledge of many languages gave him opportunities to serve in all the divisions of the Presidency except that of Sindh. After completing his period of service he retired getting his well-earned pension. But even after retirement he did some work in private educational Institutions. He died in 1936 at the green old age of 75.

Now to speak about Bhīde's literary work it is both varied and voluminous. He was adept in writing poems didactic and narrative as also in novels historical and realistic. Further, he seems to have made a special study of Marathi language and its growth. So his literary works naturally get divided into three classes convenient for description. Bhīde himself collected and published all his poems in six volumes giving them rather quaint names. A peculiarity which strikes a reader of Vidyādharpant's books is his fondness for alliterative titles for his poems and novels. It is this fondness that has led to quaint and unfamiliar names. Let me now turn to the works themselves:—

1. Mandārmañjarī is the first collection of 28 poetical pieces.
2. Gajendramokṣa is the second volume containing 22 poems on varied subjects.

3. Ratharūpak is the third collection of poems on many subjects of interest like travelling etc.

4. Jivjāgrti is the fourth volume containing over 100 pieces mostly dealing with many a problem of human life.

5. Ānandācī Mūrti is the fifth and the last volume of stray verses being mostly devotional songs.

6. Rāghaviyaparivāh is a Mahākāvya (epic poem) itself published in two parts. The first part contains ten Sargas (cantos) while the second part contains 12 Sargas. The whole epic poem deals with the earlier life of Rām the hero of Vālmiki's Rāmāyaṇ from his birth to his coronation on his return from Ceylon after killing Rāvaṇ the Lord of Laṅkā. The author himself feels that the name of his epic poem is rather quaint and hence in the preface he gives how he was led to adopt the queer name.

Bhīḍe lost his small but pet son named 'Jagū' in 1900. He felt so sorry for the sad and sudden death of his dear son. For securing relief to his soul he turned to his muse and with her inspiration he composed some songs. They flowed from his inspired mind like a water canal easily and smoothly flowing. But the subject, that of travel, soon came to an end, so Mrs. Bhīḍe, his constant companion suggested to Vidyādharpant the theme of Rām which could be continuously sung for months together. This fine suggestion delighted Bhīḍe's mind and he at once took to write an epic on Rāma's life. This continuous and long-continued occupation gave his mind relief from his sadness. In his poetic mood Bhīḍe felt that the story of Rām acted in his case at least like a water canal taking water to a parched field. The author had already named his songs about his travel Parivāh (canal) so he named the whole epic poem 'Rāghaviyaparivāh' (canal taking the cool water of Rāma's story to its destination). This is the plausible origin of the quaint name. The epic poem is written in fluent though Sanskritised style unlike that of his other poems.

The former five volumes deal with varied subjects—paurāṇik, narrative, didactic and what not but the language is simple and easy to understand. The verse is free and flowing. So there is neither effort nor difficulty in catching the meaning of the author. But such is not the case with Bhide's epic poem. The style is rather heavy and so the poem feels a little dull. Besides being on a subject treated by old and new poets, the poem looks in many places a mere repetition of old poems.

Now to turn to Bhide's historical novels. They are four or five in number. He, like other historical novelists of his time, wanted to write a number of such novels giving not the political events like battles and revolutions but information of the people of the past times from the time of Śivāji onwards. Of all the novels of Bhide his 'Korlāicā Killedār' (Fort officer of Korlāi fort near Revadaṇḍā port) is the biggest and the best.

In the third class of his writings come 1 his dictionary; 2 Marathi sayings and 3 Derivation of words. The last two books are very informing and interesting.

LAKSMAN GANEŚ LELE

Lakṣman Ganēś Lele (1871-1934) was a Kokaṇasth Brahmin. He was educated upto the standard of the Previous Examination (first year examination in College). He had studied Sanskrit literature and science and particularly Sanskrit prosody and later in life he published a book called 'Alaṅkāra-Prakāś' (Light on figures of speech).

He was a permanent servant in the Nūtan Marāṭhī Vidyālaya. After Marathi was introduced in the College curriculum he was made a Professor of Marathi in Parashuram Bhaū College of Poona, where he continued till his death. He was a renowned teacher of Sanskrit and Marathi but he had great many mannerisms which students often imitated.

1. Mahārāṣṭra Bhāminī Vilās (1911). 2. Marathi Meghadūta (1903). 3. Padyamañjarī (1903). 4. Padya Mañjūṣā (1903). 5. Ajavilāp. 6. Damayanti Virah. 7. Kāvya Soundarya, Part I. 8. Tilakāñjali. 9. Saṅgit Viśvamaṅgalā. 10. Thorapurusañcī caritre. 11. Alaṅkāraprakāśaś.

VINĀYAK MAHĀDEV GOVAṆḌE

1. Śrī Gorakṣa Līlā (1896) is a short poem about the saint Gorakṣanāth containing fine and flowing verse.

ŚRĪPĀD NĀRĀYAṆ NĀYAK

1. Haṁsa dūta (1904) is a poem in imitation of Meghadūta of Kālidās. It depicts that Rādhā sends a swan to Lord Kṛṣṇa with her message. There are 140 verses. Versification is good on the whole. The message given to Kṛṣṇa who had a number of wives is rather inappropriate. The poem is indicative of the rising poetic genius in Mahārāṣṭra.

MISS MANŪBĀI PAṆḌIT

Miss Manūbāi Paṇḍit was a daughter of Sadāśivṛāṇ Paṇḍit, Civil Judge, Nagpur.

1. Padasaṅgrah (1907) is a collection of simple and melodious devotional songs.

HARI MOREŚVAR ŚEVAḌE

He was the Principal of the Training College, Akola, Berar.

1. Ahilyā Caritra Kāvya (1898) is a poetic version of the life of Ahilyābāi. The versification is rather in high flown language, but, it is flowing and befitting the subject.

SIR T. MĀDHAVRĀV (1828-1891)

Sir T. Mādhavrāṇ was a Deśasth Brahmin and was born at Kumbhakoṇam (Madras). His father's name was R. Raṅgarāṇ. He was educated at Tanjore. He became a great and renowned statesman. He held the high office of

the Divān of Travancore (1853-1872), of Indore (1867-75), and of Baroda (1875-82). He was fond of Marathi poetry.

1. Kavitā Saṅgrah, Parts 1 and 2 (1899) was a collection of fine stray poems in Marathi posthumously published. They are remarkable in so far as Sir T. Mādhav-rāv's mother tongue was practically Canarese and he had to study Marathi later in life.

RĀMCANDRARĀV AND GOPĀLRĀV

Rāmcandrarāv and Gopālraṅg and Kṛṣṇarāv were Mahārāṣṭriyans from Deśasth Brahmin community naturalised in Tanjore, but retaining their Marathi language.

Rāmcandrarāv was born in 1812 and died in 1871. He was a grām munsiff at Kumbhakoṇam. He knew Sanskrit and Marathi and was a singer. He published a poem named Sudām Bhāgyoday in Marathi.

His brother Kṛṣṇarāv was Deputy Collector at Māyori. He was born in 1822 and died in 1897. He was well versed in Sanskrit but did not know Marathi well enough to write.

His brother Gopālraṅg was the Principal of the Kumbhakoṇam Government High School. He translated Goldsmith's 'Hermit' in Aryā metre and called the poem 'Tāpas'. He was born in 1832 and died in 1886.

1. Kavitā Saṅgrah (1910).

MORO SADĀŚIV MARĀṬHE

1. Gītā (1904) — Gītā is a small size book of 92 pages, being a summary of Bhagavadgītā in Oṽī metre. The verses are simple, clear and melodious suitable for being recited like Ovyās by women.

MOREŚVAR SADĀŚIV DĀTĀR

1. Gaṅgā Laharī (1910) is a Marathi version in verse from Jagannāth's famous devotional poem offering prayers to the sacred river Gaṅgā. It is a fine and flowing rendering.

MUKUND GAṆEŚ PĀṬĪL

1. Hindū āṇi Brāhman (1910) is a short but readable poem.

2. Kulkarnī Lilāmṛt (1910) is a bigger work treating the subject of Kulkarnīs in a light and humorous manner. This is a finer poem.

BAṆḌŪ VIŚVANĀTH MUNŚĪ

1. Śrī Lilādarś (1906) is a poem consisting of five cantos; each canto containing 120 verses in praise of the Sādhū named Gajānan Mahārāj of Śevgāv *alias* Avaliyā Bābā. The verses are clear, simple and in flowing language. The poem indicates that the author possesses some poetic talent. His power of vivid description is fine. Shepherds and their crude conjectures about the Sādhū are well depicted.

BHĪMRĀV VIṬṬHAL MAHĀMUNĪ

1. Bhīma purāṇ (1903) is a collection of verses in Lāvaṇī and Pavādā metres on the subject of social and economic tyranny of the Brahmins, Kulkarnīs and Bhaṭṣ upon the illiterate mass of people. They are in simple and spoken language of the people. This work is in accordance with the ideas of Satyaśodhak Samāj and Dīnbandhū movement. As an occasional poem on a current social evil it is a good poem though there is not much literary merit in it.

2. Vidyāprakāś is a poem (1912) dealing with the praise of learning and knowledge.

BALVANT RĀVJĪ PĀṬĪL

He was an English teacher in the Nizam's territories.

1. Gītā Madhu (1906) is a poem consisting of a double translation of Gītā in 2 kinds of metres; both kinds of verses are capable of being sweetly sung. The author seems to have similarly composed abridged versions of

Rāmāyaṇ, Mahābhārat and Bhāgvat under the names Prem-Rāmāyaṇ, Madhur Bhārat, and Bhakti Bhāgvat. The poems show a real poetic talent for sweet sonorous and simple versification. The author has a wonderful command over Marathi language and can wield it very well.

DĀS GAṆŪ

Gaṇeś Dattātraya Sahasrabuddhe *alias* Dās Gaṇū comes from a very rich and respectable family of Kokaṇasth brahmins. His ancestral property was such a big one that his ancestors paid Government assessment to the tune of Rs. 1500 or so. These ancestors of Gaṇeś held high offices in British Government. Thus Gaṇeś was brought up as a rich man's son. But unfortunately his father died when he was still very young. So he was fondled and spoiled by his mother and grandmother. He had brilliant intellect and was endowed with strong and robust body. He cultivated his body and became a fine athlete though he despised learning and book education. He studied upto the fourth or fifth standard and then he gave up further studies. The reason of his leaving the school suddenly is worth telling as indicative of the genius lurking in Gaṇpati's mind. While still a school boy he saw one day a school mistress, with a gaudy and fashionable dress and with glittering ornaments on her body, going to a ceremony. Seeing such a strange sight he was inspired and he wrote a very beautiful poem probably holding the mistress to ridicule. For this overbold and mischievous conduct he was caned by his teachers. This was a signal for Gaṇpat to walk off the school at once. But looking to the loyalty and faithful service of the family and considering the fine and robust physique of the youngman, Government offered Gaṇpat clerk's post in the Police Department. In his leisure hours Gaṇpatrāv used to compose songs in Lāvaṇī metre popular among illiterate people. His povādā on Bājirāv I and Mastānī was so fine and fascinating that lovers of real poetry were charm-

ed by it and they tried their best to induce Gaṇpatrāv to learn and read more and more so as to improve his genius and give it new food but invain. He wrote 2 dramas and gave them for being staged by a body of amateurs.

As for his office work his superiors were pleased with it and they gave him a very difficult and troublesome task i. e., of detecting and capturing a bold and desperate Bhil (a man from the criminal tribes of Khandesh) by name Kānhyā. But Gaṇpatrāv proved equal to the troublesome task and at once became a detective assuming the guise of a Rāmdāsī (follower of Rāmdās panth). He began to move about in that part of the country where Kānhyā was wandering. As Gaṇpatrāv had the gift of good voice and the poetic talent he did his part so well that crowds of people in the country far and near began to pay visits to Gaṇpatrāv (hence forward it is better to call him by the name he took i. e., Dās Gaṇū). Dās Gaṇū by constantly reciting his poems and other songs was slowly and unconsciously becoming a real saint detesting his detective task. While thus engaged he was astonished to find that Kānhyā Bhil came personally to Dās Gaṇū and told him how he was a detective of Government and not a true Sādhū as people thought. Kānhyā then threatened to cut off Dās Gaṇū's head. But Dās Gaṇū who had become at heart a true and devoted saint earnestly prayed to God that he might be saved from the hands of the wicked Bhil. The Almighty God did hear Dās Gaṇū's prayer and came to his relief. Whether this is a fact or a fiction may be a matter of doubt. But Dās Gaṇū at least believed that God heard his prayer and saved him. This sudden conversion of his made him give up service as also his ancestral property though he had a family to support. Fortunately a European who knew the value and work of Dās Gaṇū came to his help and gave him an annuity of about Rs. 700. Some time after his wife and daughter died and so Dās Gaṇū became a real Sannyāsī (a retired person with no ties of family). Then he made Nānded a town in

Nizam's territory his place of residence. But he on and off went on religious and preaching tours. He is a fine Haridās and performs kīrtans and bhajans with such zeal and devotion that the audience feels spell-bound. His kīrtans are very interesting and attractive even to educated men. For though he is now a regular Vārkarī of the old School, he has not forgotten the experiences of his former secular life nor is he blind to present day ideas. So he is able to impress even enlightened audience by his interesting and humorous stories and anecdotes and by his ennobling song and speech.

In his private conversation he is full of wit and humour. He has a large fund of anecdotes as also strange experiences in his police departmental career. He has particular knowledge of Nizam's proverbial loose and dilatory administration with rampant corruption. So he gives strange and astonishing happenings in that strange State.

Now to speak about his literary work. It is both varied and voluminous. In fact he may be said to emulate Mahīpati of the middle ages as is seen from one of his poems which is named 'Arvācīn Bhakta Līlāmṛt (Modern nector of the exploits of saints).

1. Arvācīn Bhakta Līlāmṛt (1905) is a poem on the model of Mahīpati's poem of the same name and treats of Sādhūs and saints from Mahīpati onwards. Though the author's ideas are old still the modern spirit is not far from him as it comes in the form of modern illustrations and modern ways of living. It is a fine specimen of new poetry by a saint of the old school. 2. Īśāvāsya bhāvārthabodhinī (1908). 3. Paṇḍharicā Sohālā. 4. Manāce Ślok. 5. Stray poetical pieces.

SĪTARĀM ŚRĪDHAR PĀRAKHĪ

1. Śrī Sādhū Koḷbājibovā (1908) is a versified life of the saint. 2. Patirām Caritra Sudhā. 3. Dhapevādī Māhātmya. 4. Mulānce Rāmāyaṇ.

BALVANT KHAṆḌŪJĪ PĀRAKHA (1851-1904)

Baḷvant Khaṇḍūji Pārakha was a Marāthā by caste. His native place was Muṅgasar near Nasik. But he was born at Ozar (District Thana). He was educated upto the 6th Marathi standard. He first served as a teacher in a school and then was employed in the Police Department, being of strong and robust body. He had a powerful and quick memory and hence from his early age he could recite poems after poems of the poets he had read. He was particularly fond of Tukārām, Moropant and Vāman Paṇḍit. He had also a great passion for reading. Probably in the whole Mahārāṣṭra no one possessed such a splendid library of over 5 thousand volumes. He had spent over Rs. 3500 over it. He was acquainted with the great men like Rāv Bahādūr Deśmukh, Rāvsāheb Rānaḍe, who presented books to Baḷvant Khaṇḍūji. Baḷvant Khaṇḍūji knew Sanskrit and Hindi too, and he had made a large collection of sayings in these languages. He freely made use of them in his conversations. He composed verses on the spur of the moment. So he was called "Śighra kavi" (extemporaneous poet). It was wonderful to hear the poet composing new verses on any suggested subject and singing them as if he was only reciting what he had learnt by heart before. Such was his wonderful power of versification. Pārakha wrote voluminous amount of poetry but unfortunately a good deal of it still remains unpublished.

1. Viṣṇu Sahasranām Mañjari (1900) is a Marathi translation in Oṽi metre of the Sanskrit work of the same name. The original Sanskrit work was translated into Marathi Āryā metre under the name Nāmā-rth Dīpikā by Paraśūrām Tātyā Goḍbole. From Marathi version Baḷvant Khaṇḍūji made his version in simple Oṽi metre.

2. Śrīmat Jayavarṇan (1882). 3. Verūl Varṇan (1895). 4. Durvyasan Niṣedh Śatak (1896). 5. Vajreśvarī Kāvya (1899).

KHANDO KṚṢṆA *alias* BĀBĀ GARDE

Khaṇḍo Kṛṣṇa *alias* Bābā Garde (1848-1926) was a Karhādā Brahmin. He was one of the four brothers all of whom were highly educated and were engaged in different liberal professions. He was fond of Vedānt of which he had made a deep study. He was employed in the Educational Department where he rose to be a Deputy Educational Inspector.

1. Gītāmṛt Śatapadī (1902) is an abridgment of the Gītā in 100 verses. The poem shows a poetic talent of high order. Sphuṭa Śatapadī seems to be another name of the same poem. 2. Gītā Pañcadaśī is an independent short poem of 100 verses giving an exposition of Vedānt doctrine in simple and intelligible language. 3. Laghu Vāsudev Manana is a prose translation of a Sanskrit work. It is in the form of a catechism. 4. Brahma Siddhānta Mālā is a prose exposition of Vedānt doctrine. 5. Vijanapurī (1885) is Marathi version of Goldsmith's 'Deserted Village'.

NĀRĀYAṆ DHONḌADEV KHĀṆDEKAR (1847-)

Nārāyaṇ Dhonḍadev Khāṇḍekar was a Karhādā brahmin and was born at Nimb—Gova, district Satara. His father took Nārāyaṇ to Baroda when he was only 5 years old. There for over six years his father made the boy learn the old Sanskrit lore. But the boy showed positive dislike for the old Vedic learning. So, Nārāyaṇ was sent to a Marathi School. There he received the usual practical knowledge. He studied Mathematics, Sanskrit poetry and especially theory of figures of speech. At the age of 22 Nārāyaṇrāv took up State service. His literary works are the following:—

1. Kavītā Kalāp. 2. Mārkaṇḍey Caritra. 3. Rativilāp.
4. Bhaṭṭapād Caritra. 5. Śaṅkarācārya Janma. 6. Nīti Vākyaṃrṭ.

GULĀBRĀV MAHĀRĀJ

He was blind and had a poetic talent.

1. Gulābrāv Mahārāj Yāncā Granthsangrah named Sūkti Ratnāvali (1910).
2. Sāmpradāy Suratarū, Parts 1 and 2.

Now I come to the second class of writers i. e., dramatists. As stated in the introductory remarks of this chapter, there are no dramatists of outstanding merit in this period. But whatever they are let me give a brief account of each as far as it is available.

VĀSUDEV RAṄGANĀTH ŚIRVALKAR

1. Śrī Ekanāth Nāṭak (1903)
2. Śrī Nāmdev Nāṭak (1904)
3. Rāṇā Bhīmdev Nāṭak (1892) a joint production of Vināyak Trimbak Moḍak and Vāsudevvrāv.
4. Moun Yauvanā (1889) a novel being again a joint production of Khare and the author.
5. Śrī Vikramāditya (1890).
6. Mahādājice Caritra (1893)
7. Pannā Ratna.
8. Vikramāditya or Prācīn Bhāratbhūmī, Parts I and II with the help of Moḍak.
9. Tukārām Nāṭak.

DĀMODAR VIŚVANĀTH NEVĀLKAR

1. Saṅgīt Uṣā Nāṭak (1905)
2. Daṇḍadhārī Nāṭak (1907)
3. Saṅgīt Manovijaya (1909)
4. Dharmarahasya Nāṭak (1909)
5. Tārak Mārak Nāṭak (1911)
6. Kaṭṭā Karmayogī Nāṭak (1913)
7. Samān Śāsan Padyāvali.
8. Śrīmatī Saṅgīt.

HARIŚCANDRA ĀNANDRĀV TALCERKAR

1. Rāv Bahādur Parvatyā (1905)
2. Śūr Rāybā Nāṭak (1907)
3. Dr. Bhagvantrāv Nāṭak (1908).

DHUṆDĪRĀJ RAGHUNĀTH ŚEMBEKAR

1. Saṅgīt Damayanti Nāṭak (1904)
2. Saṅgīt Dyūtavinoda Nāṭak (1904).

LIMBAGĀVKAR

1. Saṅgīt Naladamayantī Nāṭak (1908) 2. Narsirṁha Mehetā Nāṭak (1908).

MAHĀDEV VIṢṆU MODAK

1. Sanmitra Rahasya Darśan Nāṭak (1900) 2. Navin Saṅgīt Soubhadra Nāṭak (1914).

ANANT NĀRĀYAṆ UKIDAVE

1. Saṅgīt Prema Makarand Nāṭak (1904) 2. Ahilyoddhār Nāṭak (1913).

KEŚAV VINĀYAK KARMARKAR

1. Śālinī Nāṭak (1901) Translation of *Romeo & Juliet*.
2. Saṅgīt Śiśya Mārg Nāṭak (1900).

SADĀŚIV VĀSUDEV DĀTE

1. Dherapoṭyācā Phajitā (1910) 2. Zopī Gelelā Jāgā Zālā (1910).

DATTĀTRAYA ANANT KESKAR

1. Tārā Vilās Nāṭak (1908) Translation of *Romeo and Juliet*. 2. Santāp Saman Nāṭak (1896).

SAKHĀRĀM KR̥ṢṆA PĀṆGĀRKAR

1. Kumārasirṁha va Kāliṇī Nāṭak (1905) 2. Śreyānirās (1908) 3. Saṅgīt Viṣārī Sarp Nāṭak (1916).

VIṢṆU DĀJĪ GADRE

1. Saṅgīt Candrahās Nāṭak (1908) 2. Vṛṣabhānuj Nāṭak (1897) 3. Priyadarśikā Nāṭak—Translation.

MRS. HIRĀBĀĪ PEDNEKAR

1. Jayadrath Viḍamban Nāṭak (1904) 2. Saṅgīt Dāmini Nāṭak (1912) 3. Citra Vinod Nāṭakātīl Padye (1913)
4. Kamalkumārī Nāṭak (1913).

BHĀSKAR HARI PAṬVARDHAN

1. Bandhuprema or Sundarrāv va Hambīrrāv (1900)
2. Pritisāṇyoga 3. Capalā 4. Raṇasīṁh Bakul (1893).
5. Bhaginiprem.

SĪTĀRĀM HAṆAMANTARĀV NIMBGĀVKAR

1. Saṅgīt Sona Kuvar Nāṭak (1905) 2. Saṅgīt Bhartṛhari Nāṭak (1906) 3. Saṅgīt Kṛṣṇa Rājyārohaṇ (1906)
4. Saṅgīt Sidharāj Jayasiṅg Nāṭak (1906) 5. Saṅgīt Śiva Chatrapatī Nāṭak (1906).

KṚṢṆĀJĪ VIṢṆU KARANDĪKAR

1. Sati Ahilyā Nāṭak (1908) 2. Kṛṣṇakṛpā Nāṭak (1908) 3. Tin Citrapaṭ (Being Veṇīsaṁhār, Śākuntal and Uttara-Rāmacarita Nāṭaks) (1908). 4. Pralhād Nāṭak (1908)
5. Bhagīrath Nāṭak (1908) 6. Rām Janma Nāṭak (1908).

VIŚVANĀTH GOPĀL ŚYETE

1. Saṁsār ki Sannyās (1911) 2. Sādhū ki Surā (1911)
3. Baṇḍo va Khaṇḍo (1912) 4. Abhāgī Suśilā 5. Jugārī Jag
6. Rakṣā Bandhan 7. Lokaśāsan 8. Rām Rahim.

LAKSMAṆ NĀRĀYAṆ JOŚĪ

1. Śrī Samarth Rāmdās Nāṭak (1903) 2. Saṅgīt Dāmājī Nāṭak (1904) 3. Pātīl Buvā Nāṭak (1897) 4. Hī Sārī Bhāūbandakī (1902) 5. Yakṣyodyān (1917) 6. Samarth Rāṣṭra Guru (1918) 7. Rāśiyātil Bolshevism, Part 1.
8. Astoday. 9. Vīravijay 10. Mahārāṇā Pratāpsīṁha
11. Kapidhvaj Nāṭak 12. Dākiṇī Vilās 13. Lokamānyāñcā Svarājya Saṅgh 14. Brahma Vidyā Śikṣak 15. Laṅghan Cikitsā Śikṣaṇ 16. Jalatattva Cikitsā 17. Gadya-Padyārth Bodha, Parts 1 & 2 18. Cavhāni Samaśer 19. Parādhīn (1935)
20. Marāṭhesāhicī Dhāl (1935) 21. Rākṣasī Raṇasaṅgram (1926) 22. Rāśiyāce Sūryagrahaṇa (1921).

GAṆPAT SOKARJĪ TRILOKEKAR (1835-1908)

1. Hindū Nāṭak (1904) 2. Dhoṅgi Duniyā.

KṚṢṆĀJĪ VĀSUDEV PHADKE

1. Sudhanvā Nāṭak (1883) 2. Svāmī Puṇḍam Bhatt (1915).

KṚṢṆĀJĪ ANANT EKABOTE

Kṛṣṇājī Anant Ekbote alias Sahakārī Kṛṣṇa was descended from a Sardar family in Poona. But it was reduced to poverty. So Kṛṣṇājī's father became a Haridās having some Sanskrit knowledge and knowing singing. Kṛṣṇājī received all his education in Poona. He joined College but on account of poverty had to give up the course. He accepted service in the Police Department. But he had not the qualities required in a police officer. For, he was of a retiring and taciturn disposition. But all the same he did the duties of his office very conscientiously and after serving his period retired. Kṛṣṇājīpant had formed a private circle of friends like Ciñcālkar, Pleader Khandesh, Rājavāde, Pleader Akola and in this small circle he left off his shyness and taciturnity. He died about 1928. As to his literary work it is both varied and voluminous. He had a passion for reading and he made use of the acquired information in his writings on a variety of subjects. He had a serious nature and his books small and big are more or less didactic in nature, teaching the young to be patriotic and become good citizens loving their country as their mother. He had great admiration for ancient heros. He had a fine style.

He wrote a large number of short stories. His novels are mostly historical. His masterpiece is Śāpit Mahārāṣṭra a fine pathetic tale of Śivājī's second son Rājāram Mahārāja's time.

1. Pānipatacā Durdaivī Moharā (1898) 2. Saṅgīt Rāṇā Jagadev Nāṭak (1902) 3. Droṇa Saṅkop Nāṭak (1905)

4. Sundar Mādhav Nāṭak (1905) 5. Vajra Kusum (1912)
 6. Audyogik Sahakāritā 7. Don Rajaput Kanyā 8. Don
 Prahāsane 9. Panhālgaḍacā Killedār 10. Yakṣa Pramād
 11. Rājārām āṇi Tārāū 12. Vijaynagarcā Ḍalāmaḷit Rājamugūṭ
 13. William Tell Kihvā Bākā Tirandāj 14. Saṁsāyī Jijābāi.

I now come to the class of novelists of this period. Just as there were epoch-making poets, so there have been similar novelists in this period. Among the poets there was rivalry, better emulation about who stood first, there being three claimants to that honour (i. e., Keśavut, Rev. Ṭīlak and Vināyak all of whom, were mutually close and cordial friends). But in the field of the novel, there is no rivalry. For, the place of eminence is deservedly and ungrudgingly given to Hari Nārāyaṇ Āpte. His position in literature is simply unique. For, he was not only a historical novelist like Scott in England, but, also a realistic novelist like Jane Austin. Such a combination of character is very rare. But Haribhāū combined both the characters; and in both fields he attained equal eminence. There was another novelist who did good work in both the fields, I mean, Dvārkanāth Mādhavrāv Pitale *alias* Nāth Mādhav. His literary productions are equally numerous with those of Haribhāū Āpte, but they cannot approach Haribhāū's, in quality. They are better than the novels of other writers of the period. I shall have to notice all these novelists in order. But let me now begin with the prince of novelists, of this period.

HARI NĀRĀYAṆ ĀPTE (1864-1919)

Hari Nārāyaṇ Āpte came of a Kokanasth family and was born at Pāroḷe, district East Khandesh. Both his father and his more eminent uncle Mahādev Cimṇājī Āpte were highly educated men and young Haribhāū was brought up by them. Haribhāū lost his mother when he was only four years of age. So he was brought to Bombay by his uncle and aunt. But she too died soon. His early education was therefore done in Bombay. But for further studies he was sent to Poona, when he was

14 years of age. He was one of the first batch of students that joined the New English School, Poona, started in 1880. From the time Haribhāu came to Poona and began to study there, he used to compose verses or write accounts of domestic things like petty quarrels and translate English verses that he liked, into Marathi verse. Thus, in his early days he was as it were making experiments of what was to be his life-work when he grew up into manhood. In the New English School, Haribhāu came under the influence of Viṣṇuśāstrī Ciplūṅkar. At his time, Nibandhmālā of Viṣṇuśāstrī Ciplūṅkar was the talk in every house-hold. Haribhāu could not help being impressed by the impassioned writings of the great patriot and maker of modern Marathi. Haribhāu seems to have imbibed Viṣṇuśāstrī's love of Marathi and his ardent patriotism. Viṣṇuśāstrī was inclined towards orthodoxy. Haribhāu was not influenced by these views of Viṣṇuśāstrī. In the matter of social reform Haribhāu was particularly impressed by Rāvsāheb Rāṇaḍe, and so he became and remained a lifelong follower of Rāṇaḍe and his school of thought both in politics and social reform. For Haribhāu Āpte these were years of formation of character and of good habits. Haribhāu was a voracious reader and he remained so during all his life. Haribhāu's interests in literature were neither narrow nor confined nor cramped. Except Mathematics distaste for which prevented him from completing his collegiate education, Haribhāu took interest in all other subjects and read very widely and extensively. He had a passion not only to read the books but also possess them for private use. So, he was collecting books throughout his life. His private library was probably the biggest except that of Viśvanāth Nārāyaṇ Maṇḍalik, which library his son, now Sir Nārāyaṇrāv Maṇḍalik gifted to the Fergusson College, Poona. Similarly Haribhāu Āpte's library came to Sir Paraśurāmbhāu College, according to his will. Haribhāu passed his Matriculation Examination in 1883 and he went to the Fergusson College and then to the Deccan College, but he always failed. For, his reading though vast

was disultory and he did not give careful attention to the prescribed studies. It was the keen and earnest desire of his father and particularly of his uncle Mahādev Cimpāji Āpte that he should pass at least the High Court Pleader's Examination. But such a study was not in Haribhāū's line. His uncle tried to find out some lucrative business for him in Bombay. But all these efforts came to nothing. His uncle who loved Haribhāū and who had neither a family nor children of his own and who knew the intrinsic worth of Haribhāū, though a failure everywhere till then, had made up his mind to give suitable work, congenial to him and to make provision for his decent living. Mahādev Cimpāji Āpte did this by the establishment of the unique institution of the Ānandāśram. Of this institution Haribhāū was to be a life-long manager receiving a decent salary. But this is rather anticipating matters. Let me return and continue Haribhāū's life account. When Haribhāū was still a student in the Matriculation class in 1882 he wrote and published in Nibandh Candrikā, a magazine conducted by Rāmbhāū Jośi and Govindrāv Kāniṭkar a long and detailed criticism of Gopālraṅg Āgarkar's adaptation of *Hamlet*. It was bearding a lion. But Āgarkar was not at all angry with the young critic but admired and cherished the writer of the fine critique.

Thus Haribhāū stepped boldly into the literary field which was to be his life work.

Soon after this, Haribhāū thought of writing a Marathi novel. At this time Haribhāū was absorbed in reading Renold's novels which attracted the young by their fascinating style and its stirring narration of events. Haribhāū first wanted to adapt one of these novels. But after writing one or two chapters he gave up the attempt and boldly conceived the plan of writing an independent novel. That novel was his first social novel called 'Madhali Sthiti' (Middle State). It was ready by the year 1885. But he felt the difficulty of securing a publisher for it. At last the editor of Pune Waibhav, an orthodox Weekly, agreed to publish Haribhāū's

novels serially, though he knew that Haribhāū had reformed views. The serial publication of the novel was in a way a great advantage for a young man yet unknown. For, each number startled the readers and it became the talk of the young and the old. The subscribers of the comparatively obscure paper increased by leaps and bounds during the year, and Haribhāū at once came before the public as a promising novelist of epoch-making character.

In 1890 Haribhāū started his famous paper '*Karamaṇūk*' which he made the chief vehicle of all his literary productions. He was its editor for full thirty years and all his literary work was first published in that Weekly.

Haribhāū was neither a mere book-worm nor always confined to his pen. By the by he had ready at hand a large supply of fountain pens containing inks, black, blue red and green. He regarded the invention of the fountain pen as the greatest of inventions of modern science. To a man who had to write thousands and thousands of pages by hand, the fountain pen appeared to be the greatest invention.

Besides literary work Haribhāū took active part in many public bodies. He was for 20 years a leading member of the Poona City Municipality. Ultimately he was elected its President. He was a Fellow of the Bombay University for several years. Without holding any degree of the University, Haribhāū was for several years an examiner at the M. A. Examination in Marathi. This shows what name he had made for himself as a master of Marathi language. In fact, though he was not a master of arts, he was in reality a master of literature. He was selected by the University to deliver the Wilson Philological Lectures.

Haribhāū did not take any active part in Politics though he belonged to the moderate or progressive party in Politics. He was greatly interested in social reform and so took active part in it, though on account of his close connection with

Ānandāśram he had to be cautious and careful in his outward conduct.

In one activity of his Haribhāū failed. He once took a leading part in starting an industrial concern of Talegāv-Tāraṅgā Railway and became its Managing Director. The company failed and went into liquidation and Haribhāū lost his capital. In this he illustrated in his own person the moral of the Aesop's fable of the shepherd becoming a merchant and ultimately losing money.

Haribhāū had a large circle of friends. Being a sociable man he was always surrounded by his friends. He was a regular morning walker as he took no other exercise. During that time he conversed freely with every body whom he met. He had wit and humour in him and made free use of it in his conversation. For the last four or five years of his life, Haribhāū could not do much and had to stop his manifold activities. For, he suffered from Dropsy and died of the same disease.

Haribhāū wrote in all about 50 books small and great. But the vast majority of them were volumes of novels both historical and realistic. All his literary work was published in a serial form. Only short stories, poetical pieces and other miscellaneous articles and papers being published wholly and at once.

Haribhāū's literary activity covers exactly a period of thirty years and it is divided into three periods of ten years, each:

1st Period:—1890-1900.

In this period Haribhāū wrote just 10 novels of which 7 are realistic and social and 3 are historical, one historical novel being incomplete.

2nd Period:—1900-1910.

In this period Haribhāū wrote 8 novels of which only 2 are realistic and social. One of it is incomplete and there are 6 historical novels of which 2 are incomplete.

3rd Period :—1910–1919.

In this period Haribhāu wrote only 4 novels 2 of which are realistic and social, one of it being incomplete and 2 are historical, one of it being incomplete.

Thus, in about 30 years Haribhāu wrote in all 22 novels. Obviously the first period is the most productive as Haribhāu's imagination was fresh and vigorous. Again, his chief interest in this period lay in social problems and so he concentrated his genius upon social and realistic novels. In the second period his literary activity did not suffer much. But his interest grew more and more historical and he wrote the large number of his historical novels in this period. In the third period it appears he had a brain fag. His imagination waned considerably and so his literary activity fell off to a very great extent. In fact, the end was nearing. As he suffered pain from the disease he could not concentrate his mind on writing. So the output was very small. Haribhāu's main literary work consisted of novels. His other literary work was merely a by-product and was the result of necessity and duty. But that work is not negligible. It is nearly equal to his main activity. When one looks at the colossal literary output of Haribhāu one cannot help wondering at his high imagination, great industry, and regular and continuous habit of work. His literary activity suggests comparison with that of Sir Walter Scott. No doubt Haribhāu may be called Scott of Mahārāṣṭra.

It is not possible in this place to make even a passing reference to Haribhāu's novels and give some idea of these novels. In his historical novels Haribhāu, like Scott, brings vividly and interestingly before the minds of his readers the past history of India of centuries and particularly of the last 300 years of Marāṭhā Rule in Mahārāṣṭra and beyond it. In his realistic novels Haribhāu paints with a delicate brush and in distinct colours a picture of the middle and higher middle class life of Hindu society and particularly of the

Mahārāṣṭriyan Marathi-speaking people of one generation, pointing out the minor failings, foibles of society and graver evils and superstitious beliefs of the people and makes the young and the old realize the urgent need of social and personal reform.

That Haribhāū Āpte occupies a position of the highest eminence in the literary field in Mahārāṣṭra is a universally admitted fact. Whether he occupies an equally high position of eminence among the literary luminaries of the world like Sir Ravindranāth Ṭāgore of Bengal may now be only a matter of guess. Sir Ravindranāth's eminence was recognised by the world because he found an admirer of Bengali literature and an appreciator of his works in the person of Yeats, a European and a poet. Unfortunately for Haribhāū Āpte a European admirer of Marathi literature or poetic appreciator of his literary work was not found and hence Haribhāū did not attain world-wide fame like Sir Ravindranāth Ṭāgore. But such a world-wide fame Haribhāū Āpte richly deserved.

DVĀRKĀNĀTH MĀDHAVRĀV PITALE *alias* NĀTH MĀDHAV
(1882-1928)

He was born in Bombay, was educated in Bombay, all his literary work was done in Bombay and he died in Bombay. Thus he was a Bombay-man throughout. He had no family of his own, being a bachelor, but later in life he had to support a large family of his brother who died prematurely.

Nāth Mādhav—the pseudo name that Pitale assumed as his literary name—was led to his literary work by a great defect wrought in his case by a serious accident. From his boyhood he had a liking for manly games and exercises. So he was selected as an officer in the forest department of the Bombay Government. While engaged in hunting in the forest of Fort Sirihagaḍ, in company of his European friends,

he fell from a great height of about 60 feet and the lower part of the body became disabled. Of course he had to retire from service requiring constant movement from place to place. So Nāth Mādhav had to find out work which he could do, sitting at home in a chair. Having some taste and liking for literature he took to writing in Marathi.

As stated above Nāth Mādhav was a permanently disabled man. Naturally he tried all manner of treatment for his ailment. According to the advice of his friends, who spoke highly of Panvelkar and his Indian medicines, he went and stayed there for months, but he did not get better. During his stay at Panvel the 1st of April (April Fool's Day) came. As a witty man he tried a practical joke upon his friends in Bombay and near about. He wrote letters to them informing them that the famous Athlet Sandow was coming to cure him and invited them to come to see him. All his friends came in eagerness to see Sandow, but to their surprise they saw the lame Nāth Mādhav himself greeting them with a laugh saying "Here is Sandow, gentlemen. You remember, today is 1st of April." All became clear to his friends. However they enjoyed the hospitality of Nāth Mādhav.

Nāth Mādhav had a large circle of friends and he helped them literally in their difficulties. He had a fine hand and used to write with great ease. He has given a curious fact about his writings. His writings, when sent under his own name and signature were rejected by publishers, but when they were sent under the pseudonym they were accepted !

The largest portion of his literary works consists of novels. They are no less than 32 in number, thus reaching the number written by Sir Walter Scott. Besides, he wrote three dramas and one or two biographic essays. A few more interesting incidents in Nāth Mādhav's life are worth mentioning. Nāth Mādhav had the habit of having vivid and varied dreams off and on. As soon as he got up he used to write down his dreams. He noticed that some of his dreams

turned out to be true. Of course he did not believe that there was any connection between the dream-world and the real world. But he made use of this belief in his novels.

Nāth Mādhav gave a copy of his new and independent drama to Yaśavant Nārāyaṇ Ṭipṇīs, who through negligence, lost it. Nāth Mādhav, naturally, became wild with rage. For, he hastily attributed the declared loss of the copy to Yaśavantrāv's secret object to use the fine plot of Nāth's drama for making out a drama of his own. For, Yaśavantrāv was himself a dramatist and maintained himself by writing dramas. Thus there was an estrangement between Nāth Mādhav and Yaśavantrāv. But fortunately for both the manuscript was found out and was handed over to Nāth Mādhav. He felt very sorry for the undeserved suspicion of Ṭipṇīs: But from that time both of them became great friends.

Nāth Mādhav followed in the footsteps of Haribhāū. Āpte and wrote both realistic and social novels. He also wrote a few dramas and did other occasional literary work. Like Haribhāū, Nāth Mādhav worked regularly and so wrote about 40 to 50 books, small and great. When Haribhāū died some one said, "You now become the only great novelist". Nāth Mādhav said, "I do not want greatness by the death of others. I want it by my own work".

It is not possible to refer to all the novels of Nāth Mādhav. A separate and independent study is required to assess the value of his novels similar to what Vāgbhat Nārāyaṇ Deśpāṇḍe did in the case of Haribhāū. Then only his position in literature will be properly ascertained.

KĀSĪNĀTH RAGHUNĀTH MITRA

Kāśīnāth Raghunāth Mitra was a Sārasvat brahmin from Savantavadi. He was born at Ajgāv on the border of the Ratnagiri district and the Savantvadi State. After his education was over he had to do teacher's work for some time.

But being a man of ambition and of literary liking he came to Bombay in 1893 to seek his fortune. By great effort and dauntless courage he made his way in Bombay and started the monthly magazine named 'Manorañjan'. It was a small size magazine with a few pages, devoted to publish novels, short stories and other interesting matter bearing on literature. By patience and perseverance he secured for his magazine literary help from renowned Marathi writers as also from young promising ones. Gradually he made his magazine popular so he turned it into a big-size magazine like the illustrated English magazines. Kāśināthpant kept the best-conducted illustrated English magazine as his model and wanted to make his Marathi magazine reach such a model. He succeeded in his ambition and about the year 1915, i. e., after about two decades of continuous work Manorañjan, a big-size magazine of 100 pages, reached a circulation of 10,000. Kāśināthpant formed in 1909 the new and interesting plan of publishing a special Divālī number. It proved a grand success. Many other proprietors of magazines followed the example of Kāśināthpant and from thence there has been a plathora of special Divālī numbers every year. Then other religious and memorial occasions were made use of by Mitra for publishing appropriate 'special' numbers. Kāśināthpant attracted more and more subscribers by offering the temptation of a free gift of a novel or a similar book to his new and old subscribers. This became a great inducement to likely subscribers. In order to elicit general opinion on public questions Kāśināthpant invited views from among subscribers and published them in successive numbers. He also began to publish interesting interviews of great men. Thus in every way he tried to make his magazine popular. But the excessive rise in the price of paper and other printing requisites became a great impediment in his way. He used to complain that while political popular papers could, without difficulty, raise their subscriptions on the ground of rise in the price of printing materials he could not do so. For, people were not prepared

to pay more for their amusement though they did not grudge giving more for their favourite political papers. Before the rise in the price of paper Kāśināthpant made large profits which he made use of in establishing his own printing press and made that concern too a profitable one. But even when he owned his own Press he could not keep the old regularity of publishing his magazine on the first date of every month. Irregularity in publishing crept in and that became one of the causes of the decline of the magazine. In the meanwhile the guiding hand of the founder was suddenly snatched away by the cruel hand of death and under slovenly and irregular management the magazine died, mourned by many of its old subscribers.

Though Kāśināthpant was an editor and as such had to edit the writings of others, he was himself no mean writer. Moreover, he knew Bengali and Gujarati, besides English and Marathi. So he could write interesting novels and he did write more than a dozen novels, some being adaptations from Bengali and others from English.

PRABHĀKAR SRĪPĀD BHASE

Like Kāśināthpant Mitra, Prabhākarant Bhase established a position for himself in the literary field though his education was not of very high order nor had he any other advantage as position or money. Instead of starting a magazine which had to keep regularity above everything and required an establishment and co-operation of many persons, Prabhākarant decided to start a series of publications under the Name Bhārat Gourav Granth Mālā—an ambitious name—and secure advance subscribers to the series, the condition being that a subscriber should pay one rupee as entrance fee and agree to receive published books of the series sent by value payable parcel. This idea had already become popular among the Mahārāṣṭriyans due to Dābholkar's series. Bhase's scheme was soon found to be a successful one. His novels won universal praise

from Marathi critics and scholars and so subscribers to the series rose to the tune of five thousand. This was very encouraging to the founder and he began to publish serious and biographical books in his series instead of novels only. Perhaps Bhasé's Series is the best of such Series. With a very few exceptions the novels and other books published by him are of high literary merit. The Bhārat Gourav Granth Mālā has exceeded a century in its publications and has enriched Marathi literature. By means of his series, Bhasé brought forward many a new novelist before the public. Like Kāśīnāthpant Mitra, Prabhākarpant was also a novelist and a writer himself and has written about 20 books of the series.

GOVIND NĀRĀYAṆ DĀTĀR

1. Śrī Śiv Chatrapatice Caritra (1906). This is a very good life of Śivājī written independently from Indian sources of information. It consists of 24 chapters and 248 pages. It is written in fine and fascinating style. 2. Kalikā Mūrti : Parts 1 and 2 (1909). 3. Indrabhuvan Guhā, Parts 1 and 2 (1911). 4. Vilās Mandir Parts 1 and 2 (1911). 5. Adhahpāt, Parts 1, 2, 3 and 4 (1912). 6. Bandhūdveṣa : Parts 1 and 2 (1913). 7. Mānasik Yātanā (1915). 8. Rahasya Bhed, Parts 1 and 2 (1915). 9. Viśvanāth, Parts I to IV. 10. Śāpavimocan. 11. Śiv svaroday. 12. Gaṇeś Purāṇ—translation and text. 13. Padma Purāṇ, Parts 1 and 2.

BĀLKṚṢṆA JIVĀJĪ HADKAR

1. Mahārāṣṭrācā Aruṇoday (1911). 2. Mohanagupta (1911). 3. Hatabhāgi Indū (1912). 4. Keval Viśrāntisāthi (1913). 5. Haravleli Nond (1914). 6. Bhaginīdvay (1918). 7. Vaṅga Sūryāst (1918). 8. Nabābsāhi. 9. Manorañjak Vārtāvali.

BĀLKṚṢṆA SANTŪRĀM GAḌKARĪ

1. Gaḍkarī Kulavilāp (1884). 2. Durdaivi Premayog. 3. Puṣpamālā. 4. Vilakṣaṇ Ved. 5. Sudhāraṇecā Madhyakāl. 6. Saṅgit Patrikāharaṇ.

DINKAR GOVIND VAZE

1. Hindū āṇi Britānia. 2. Kalaha Parinām (1884): This is a drama on the current question of litigation and deals with the subject in an interesting way. Dialogues are natural and lively. 3. Āi āṇi Mule. 4. Sitāvanavās. 5. Rām and Rāvaṇ.

EKNĀTH YĀDAV NIPHĀDKAR (1885-)

He was a native of Dhulia, district West Khandesh. He received his Marathi and English education at Dhulia. He was a co-editor of 'Sandeś' a Daily Paper. He wrote stray poems and published them in a magazine like Uṣā, Keraḷkokil, Vividhadnyān vistār and Citramayjagat. He has written more prose than poetry.

1. Kāvyanand Mañjūsā. 2. Tārāgaḍ (1916). 3. Madhumālātī (1914) 4. Ārya Teja, Kādambarī. 5. Rāṣṭrīy Śikṣaṇācī Goḍa Phaḷe. 6. Saticā Śāp.

NARHAR NĀRĀYAṆ PAṬVARDHAN

1. Nival Premāsāthī (1911). 2. Mālātī (1913). 3. Sannyāsī (1914). 4. Keval Sukhāsāthī. 5. Jīvit Yātrā. 6. Rāṇī Candrāvātī 7. Ilā Sundarī.

MĀRTAṆḌ VISVANĀTH TOKEKAR

1. Trikūṭ Rahasya (1898) 2. Guṇavantrāv 3. Suras Pañcakaḍī. 4. Abalā Dnyānsudhā 5. Ṛṇa Vimocan. 6. Bodhacandra.

BHĀSKAR RAGHUNĀTH DĀTĀR

Bhāskar Raghunāth Dātār a leader of the Tār Masters' strike. He was a very regular man and one of great determination.

1. Devī Kumudini (1911)—posthumous publication. 2. Pahile Peśve 3. Niti Prasād 4. Jaya Devī 5. Premajivan.

ŚIVARĀM GOVIND PHĀLAKE

1. Durgeśanandini (1910)—is an adaptation of Baṅkimcandra's novel of the same name
2. Śrī Śiva Chatrapatī.
3. Śāstra va Kalā.
4. Baṅkimcandra yāñce caritra.
5. Subhadrā Arjun.

RĀMDĀS PARAMĀNAND SĀLĪ

1. Grihadaśet Bhāgyoday (1908)
2. Kumudasundarī.

GANEŚ VIṢṆU SĀTHE

1. Sajjan Sajjan (1892)
2. Naśibācī Parikṣā (1912).

Now I come to the large class of prose writers which is about 110 in number in this period. Out of this large class about a dozen writers are of outstanding merit and hence have enriched modern Marathi literature to a considerable extent. They may be taken in order. The rest may be described briefly and promiscuously.

VĀSUDEV GOVIND ĀPTE (1871-1930)

Vāsudev Govind Āpte was born at Dharangāv, district East Khandesh. He was educated at Dhulia and passed his Matriculation from the Dhulia High School. For his college education he first went to Indore and then to Nagpur and passed his B.A. Examination from Hislop College in 1893 which was till then affiliated to the Calcutta University. Probably Vāsudevvrāv went to Calcutta and stayed there for some time. But he took the opportunity to learn the Bengali language. After graduation, he served as a teacher in the Nūtan Marathi Vidyālay High School, Poona. He worked in the office of the Reporter of the Native Press for about a year but he had to leave service for not pulling on well with officers. From there he went to Indore as a tutor to the Princess who was living at Allahabad. So Āpte got an opportunity to stay at Allahabad and made use of his stay there in learning Hindi. This shows that Vāsudevvrāv was a linguist by nature and

could pick up languages easily, a gift very useful in his later literary work. At Allahabad Vāsudevṛāv made friends with Rāmānand Carturjī the renowned editor and founder of the 'Modern Review' magazine. In this magazine Āpte used to write shorter or longer notices of Marathi publications. He continued to do this work till his death. From Allahabad he was called to Poona by Gopālṛāv Gokhale and was made an editor of the Dnyānpṛakāśa, the oldest newspaper of Poona which was about that time, made a daily Marathi paper. But he had to give up the work on account of illness. Then he became a life-member of the Nūtan Marathi Vidyālay (it was then managed by the Mahārāṣṭra Education Society). He remained there till 1910 when he retired. It was during his long stay in Poona that Vāsudevṛāv Āpte thought of a magazine for boys and girls. At first he wished to help Bālbodh and suggested some reforms in it. Vināyak Koṇḍadev Oka who was its permanent and lifelong editor did not approve of Āpte's suggestions. So Āpte started in 1906 his own magazine named 'Ānand' (Joy) on his own responsibility and conducted it according to his own ideal. By dint of sincere work he turned it into a great financial and literary success and made it even more popular than Bālbodh which, by the death of its famous editor, went down in circulation and changed hands and after a struggling continuance for some years came to an honourable end. It was about this time that he was again invited to go to Indore to take up the editorship of 'Malhārī Mārtand' a State-aided paper. He conducted this paper ably for 5 years. Then he resigned and returned to Poona. This will show that Vāsudevṛāv had a chequered career and moved from place to place and from occupation to occupation though his occupations were connected with literature and education.

In 1922, Vāsudevṛāv lost his only son. This was a great blow to his heart. Life lost its charm for him from this time. Still he continued his three-fold work of writing, reading and teaching. For a time he worked as a professor in the

then newly started *Ṭīlak Mahāvidyālay*. But from 1906 when he started his '*Anand*' Magazine, the progress and success of the literary venture was his chief interest and occupation. For making his magazine popular among boys and girls he took very great pains to write in very simple, plain colloquial language which children could easily understand. He succeeded in this to a remarkable degree. So he came to be recognised as a children's friend and writer. Much of what he wrote during this period was intended for children though he wrote also for the general public through his long literary career of 30 years. *Vāsudevrāv Āpte* was a versatile man. He was well-read and though he was sickly throughout his life and though he constantly suffered from colic, his reading never ceased and so he wrote on all manner of subjects. He wrote novels, he wrote poems, he wrote short stories, he wrote lives and what not! The total of all his writings short and long exceeds fifty volumes. Besides he conducted his favourite magazine for about 25 years and wrote on a variety of topics interesting to children. What a tremendous literary work *Vāsudevrāv Āpte* put forth in spite of ill-health and distractions of occupation for maintenance! All this he was able to accomplish because of his wonderful regularity and steady work. As in the case of all voluminous writers (and *Vāsudevrāv* was one of them) it is not possible in this place to refer to all his writings. I can only select the best of the lot and make a bare mention of them. They are as follows :—

1. *Marāṭhyāñcā Darārā* (Terror of the Marāthas);
2. *Mulaṅkaritā goḍa gāṇi* (sweet songs for children);
3. *Eka-divasāce Suṭit* (on a single holiday);
4. *Trivenī* (a novel);
5. *Navayug* (a realistic social novel);
6. *Māṇik-bāg* (a fine adaptation of East Lynn);
7. *Vilakṣaṇ bhoḷe-panā* (extraordinary credulity);
8. *Virāñcyā Kathā* (Stories of heroes);
9. *Aśoka* (life of the great Buddhistic Emperor Aśoka);
10. *Bauddha parva* (history of Buddhistic period);
11. *Nāṭyarūpa Bhārat* (Dramatised Indian History);
- 12.

Gāndhī Gītā (a poem on Gāndhī's teaching); 13. Vicār Soundarya (Beauty of thought); 14. Sāhityasevā (Service of literature); 15. Soundarya āṇi Lalitkalā (Beauty and art); 16. Vividh Dnyānsangrah (Collection of varied knowledge); 17. Saṁsār āṇi gharātil Kāme (Family and domestic duties); 18. Mahārṣicā prasād (present from a great saint); 19 and 20. Harnāth Ṭhākur (Life and teachings of Harnāth).

KṚṢṆĀJĪ NĀRĀYAṆ ĀṬHALYE

Kṛṣṇājī Nārāyaṇ Āṭhalye (1852-1926) was born at Ṭembhū near Karad, district Satara (a place where Āgarkar was born about the same time. So Kṛṣṇājīpant was Āgarkar's elder contemporary and lived double the age of Āgarkar). His father was a daśagranthī brahmin (one who had learnt by heart ten books i.e. the principal Vedas and their six appendices) and lived at Brahmāvarta where the exiled Bājirāv made his home after his abdication. So Kṛṣṇājī was taught at home by his father the usual vedic lore. Till his 12th year the young Kṛṣṇājī did not know how to write or read Moḍī (Marathi alphabet for rapid writing as opposed to Bālbodh). He was married at the age of 13. His father-in-law being well to do wished his son-in-law to learn English. His father would not think of it. But he was allowed to go to Karad to his uncle where he learnt Marathi very well but received only a smattering of English. There young Āṭhalye met younger Āgarkar. From Karad Āṭhalye proceeded to Poona and joined the training college and after passing the final examination of the college he took service in a school in Satara. He worked there as a teacher for five years. There he met Rāv Bahādur Bhaṭ Sub-judge who noticing the artistic capacity of young Kṛṣṇājī induced him to go to Bombay and join the Bombay School of Art. Accordingly Āṭhalye left service and went to the school of Art and became proficient in the art of painting. In the meanwhile he was taken by Śrīmant Appāsāheb Mahārāj of Satara to Satara and there he was asked to prepare a large size picture

of the Mahārājā. After executing this order Kṛṣṇājīpant returned to the Arts School. After completing his art education Āṭhalye went to Baroda. There he delivered a lecture on painting. It was liked by Sir T. Mādhavrāv the then Divan of Baroda so much that he took Āṭhalye into his private service on a monthly pay of Rs. 100/-. Kṛṣṇājīpant (now a grown-up man) painted half a dozen pictures to the Divan's liking. When Sir T. Mādhavrāv left Baroda and went to Madras he took Kṛṣṇājīpant with him. A brother of Kṛṣṇājīpant was at Cochin, Malbar Province. He fell suddenly ill and so Kṛṣṇājīpant had to go to Cochin. Though he went there accidentally he lived there for full 20 years. Of course he got a good and permanent job of Hindusthānī Pandit (private tutor to teach vernaculars to Europeans) to the Agent of Volekart Brothers. After being settled at Cochin, Āṭhalye gave attention to literature in which he was becoming adept though silently and unknown to others and wrote his first literary book named Gītāpadya Mukṭāhār being a versified poem in various metres of Bhagavadgītā. This was Āṭhalye's first venture. It is a fine poem and it shows how Āṭhalye began writing after his literary talent had matured. For this book the proprietor of Nirṇaya-sāgar Press made a gift of 12 Tolās of gold to the author.

Soon after this, Āṭhalye started his famous magazine Keraḷ-Kokīḷ (the sweet singing bird of Keraḷ, Malbar). It was by this magazine that his name spread over Mahārāṣṭra and beyond it as a great poet, critic and Marathi writer of high order. The magazine soon became popular and was very liberally subscribed. Like Kāśīnāthpant Mitra in the field of light literature Kṛṣṇājīpant Āṭhalye has the credit of popularising high class and serious literature among men and women.

Kṛṣṇājīpant wrote high flown and rather Sanskritised Marathi. But his style was vigorous and trenchant. He was known to be a severe critic of authors and their books. He

would never spare a single fault or failing and would even exaggerate it. In fact, he imitated the method of criticism adopted in England by critics like Jeffrey, Sidney Smith and Macaulay. He often threw sobriety to the winds. Such was Āthalye as a critic, but, in other writings he was quite interesting, sympathetic and even pathetic. Āthalye reached the ripe old age of 75 years and then passed off mourned by the whole of Mahārāṣṭra.

His writings long and short come to about 35 books besides stray and casual writing in his magazine.

His works of real literary merit are the following :—

1. Kokilāce bol (1926); 2. Phākḍe Tarvārbahādur (Don Quixote) (1925); 3. Ātma Rahasya; 4. Dāmpatya Sukhācā Onāmā (1934); 5. Sāsarcī pāṭhavanī (1934).

NĀRĀYAN LAKSMAN PHADKE (-1920)

Nārāyan Lakṣman Phadke was a Kokaṇasth Brahmin. After passing his B. A. examination Nārāyanrāv joined the education department and rose to be a Head Master and was the head of many a high school and was the Head Master of Thana High School at the time of his retirement.

His total writings come to about 25 books. They are mostly translations or adaptations from English books. So Nārāyanrāv was like Hari Keśavjī in the early years of the British rule in Mahārāṣṭra a great translator. Though Marathi language developed a good deal since Hari Keśavjī's times, Nārāyanrāv, as a translator, appears to be inferior to the older veteran translator. Nārāyanrāv appears to have set a school boy's ideal before himself. He wanted to translate the author's work very literally, forgetting the fact that the idiom and genius of different languages differ so much that the literal rendering of a passage of one language into that of another is bound to be unintelligible. Such has been the case with many translations of Phadke.

They cannot be understood by purely Marathi—knowing readers. In spite of all the faults there is no denying the fact Nārāyaṇrāv tried to bring into Marathi the thoughts and ideas of great English writers and especially those of Spencer. As such he may be said to have done some service to Marathi language and literature.

His better translations are the following :—

1. Dnyāneya Mimāṃsā (Philosophy of the knowledge);
2. Englandcā Itihās (History of England); 3. Rāṇicyā Rājyācā Itihās (History of the reign of Queen Victoria);
4. Mekāle Sāhebāñce Caritra (Life of Macaulay);
5. Harbart Spencece Caritra (Life of Herbert Spencer);
6. Śarīr Soundarya (Beauty of the body); 7. Śikṣaṇ Sūtre (Principles of education); 8. Svātantrya (Liberty).

MAHĀDEV VYAŅKATES' LELE

1. Bhopāl Saṁsthāncā Itihās (1894); 2. Akabar Caritra (1898); 3. British Lokāñcā Jīvanakram (1895); 4. Vijaynagaracyā Sāmrajyācā Itihās; 5. Hindusthānacā Itihās (Feristā kṛt); 6. Puṣpavan (Translation of Gulistan);
7. Viṣṇu Keśav Kāmṭe yāñce caritra; 8. Uttar Rāmacaritra Sār va vicār; 9. Vikramorvaṣiya Sār va vicār; 10. Veṇīsaṁhār Sār va vicār; 11. Śākuntal Sār va vicār; 12. Municipalityā va tyāñci kāme; 13. Sumanvilās; 14. Samudrāt pānyāpāsūn 15000 kos paryaṭaṇ; 15. Aine akabari (Abdul Phajalkṛt).

ANANT NĪLKANṬH ALIAS DĀJIBĀ PIṬKAR (1867-1923)

Anant Nīlkanṭh alias Dājibā Piṭkar was born at Coul district Kolaba. He learnt Marathi at Coul and came to Bombay in 1876 for his English education. After completing his education he took service in Government from where he retired after the completion of his period.

His great and abiding literary work is his correspondence with Kesari. He wrote anonymously especially

as he was a government servant. But it is creditable both to the writer and to the Kesari Press that the secret was not divulged till the retirement of Piṭkar. Dājībā wrote under the pseudo name of 'Anant'. Probably he is the best Marathi correspondent of modern times excelling in certain points the other great correspondent 'Dhanurdhārī'.

CINTĀMAN VINĀYAK VAIDYA (1861-1938)

He was a Kokaṇasth Brahmin. He was born at Kalyan and he received his early education there. But for his English education he went to Bombay. He was a brilliant student of the University, winning almost all prizes and scholarships offered for examinations upto and including the M. A. examination. He passed the LL. B. examination in 1884. He worked as a judge first at Kolhapur and then at Gwalior and retired in 1905, and settled in his native home Kalyan and devoted all his time and energy to literature. He was a great Sanskrit scholar and research student. Particularly his study of the two epics of India, Rāmāyaṇ and Mahābhārat was deep and critical. He wrote in English; for, his books were intended for the whole of India and even for Europe. Like Telang, Bhāṇḍārkar and Rāṇaḍe, Cintāmanrāv Vaidya's Marathi books are bye-products of his principal literary work which was done in English. They are very interesting and all of them have enriched Marathi language and literature.

1. Marathi Bhāṣecā Itihās (1909); 2. Śrī Rām Caritra (1911); 3. Māzā Pravās (1908); 4. Kṛṣṇa Caritra (1915); 5. Durdaivī Raṅgū (1915); 6. Nibandh va bhāṣaṇe (1915); 7. Mahābhārātācā Upasaṁhār Parts I, and II; 8. Madhya Yugīn Bhārat; 9. Sanskrit Vāṅmayācā Troṭak Itihās; 10. Aitihāsik nibandh (1931); 11. Hīndu Dharmācī tattve (1931); 12. Aitihāsik lekh parts I and III (1930); 13. Life of Śivāji (1933).

BALVANT MANOHAR PAṆḌIT

1. Suśil Yamunā (1887); 2. Dharmājirāvāce Kuṭumb (1896); 3. Lakṣmī āṇi Sarasvatī (1907); 4. Jayadev Nāṭak; 5. Mānik Prabhu Caritra; 6. Śrīmat Bhāgavat Sār; 7. Mahimna Stotra; 8. Karuṇa Sundarī; 9. Sadguṇī Sagunā.

ŚAṆKAR BĀLKṚṢṆA DĪKSIT (1853-1898)

Śaṅkar Bālkṛṣṇa Dīkṣit was a Kokaṇasth Brahmin and was born at Murūd, district Ratnagiri. His early education was done at his place. He went to study in the Training College, Poona in 1870 and passed his third year's examination in 1873. All the while he was studying English privately and so he could pass the Matriculation examination in 1874. Then he entered the education department as a teacher and served in several places. He became a teacher of Mathematics in the Training College from where he retired. His favourite subjects were Mathematics and Astronomy and Indian Astronomy in particular at which he worked throughout his life. He was a renowned teacher of Mathematics and Astronomy. Almost all his works are with regard to Astronomy. He wrote some essays in English also.

1. Viśva (1894); 2. Dharma Mīmāṃsā, Parts 1 and 2. Translation of Max Muller's book (1895); 3. Bhāratīya Jyotiṣ Śāstra (1896); 4. Prācīn Bhāratīya Bhūvarṇan (1899); 5. Jyotirvilās (1899); 6. Sṛṣṭa Camatkār (1914).

RĀJĀRĀM RĀMKṚṢṆA BHĀGVAT (1851-1908)

He was a Karādā Brahmin born at Kaśālī, taluka Rajapur, District Ratnagiri. He was educated in Bombay and passed his Matriculation examination in 1867. He joined the Medical College and studied there for 3 years. But on account of the death of his father as also on account of the dislike he came to have for medical studies he left

that course. He then studied Sanskrit more zealously and became a Sanskrit scholar. In 1877 he served as a teacher in the then famous 'Money School' in Bombay. But very soon he was appointed a Śāstrī—professor of Sanskrit in the St. Xavier's College, Bombay where he continued till his death.

In 1886 he started a private High School called Marāṭhā High School. Within a few years he made that school a renowned school. The management and the teaching in the school was the work of his leisure time and this work too Rājārāmsāstrī did till his death.

Rājārāmsāstrī, though he was called a Śāstrī and though his subject was Sanskrit and the ancient lore of India, was an ardent reformer. He boldly expressed his radical views on social questions. Thus in 1886 he wrote a Marathi book in which he discussed the question about the legality of widow marriage from the point of view of Hindu Śāstras and gave his frank and firm opinion that according to Hindu Śāstras widow marriage was legal. On other social questions too he held reformed views. For instance, he brought forward the question of backward castes and untouchables and boldly gave his views that the disabilities of these castes must go. In fact, he was against the castes based on birth though he seemed to believe in the functional division of society into classes as useful. But he freely advocated inter-dining and inter-marriage among persons of different castes. One of his queer and peculiar opinion was that a Brahmin who refused to eat animal food was not a true Āryan Brahmin. Rājārāmsāstrī was not a mere reformer in talk. He boldly acted up to his views, not minding trouble or persecution at the hands of the orthodox. Rājārāmsāstrī had a great passion for reading; he had keen desire for new knowledge and he had a liking for research work. And he did good work in the field of Sanskrit, Prākṛit and Marathi literature.

His Marathi books are the following :—

1. Vidhavā Vivāh Saśāstra kī Aśāstra (1886);
2. Marāṭhyāsambandhī cār udgār (1887); 3. Śiva Chatrapatice Caritra (1889) is a finely written short life of Śivājī consisting of 83 pages. In the introductory part of the book, the author gives in an interesting way, but briefly the old history of the country, of the Marathi language and the Marāṭhā people.
4. Brāhmaṇ, āṇi Brāhmaṇ Dharm (1889) is an ably written essay dealing with the early vedic religion and its growth.
5. Ratnākar Āppā, Ahilyābāī va Sidhojī Nimbālkar (1889); 6. Ekanāthāce caritra (1890); 7. Mogal va Mogalī Dharm (1890); 8. Pārsī va Pārsī Dharm (1891); 9. Sambhājice Caritra (1892); 10. Rājārāmāce caritra (1892); 11. Śivājīcī Kārakīrda (1892); 12. Alaṅkār Mīmāṃsā (1893); 13. Hindusthānacā choṭā itihās : Parts I to IV (1893); 14. Mahārāṣṭra dharm is a fine historical essay full of earnest writing and feeling.
15. Vṛātyastoma (1896); 16. Kaisarkadūn Sulatānākaḍe (1906).

VIŚVANĀTH KĀŚINĀTH RĀJVĀḌE (1863-1926)

Viśvānāth Kāśināth Rājvāḍe was a Kokaṇasth Brahmin and was born at Varsai, near Pen, District Kolaba. Young Rājvāḍe was a strong and robust boy and was fond of gymnastic exercises. Of course he was a turbulent boy too. He passed the Matriculation examination in 1882 and B. A. in 1890. He was a voracious reader. During his college career in the Deccan College he ransacked the whole Deccan College Library. There he also managed to learn French and Persian languages. Thus, he silently equipped himself for his life work. But his college career was slow, though being very intelligent he picked the fragments of knowledge quickly. In his high school career also he was the most irregular boy and changed his schools often. In college he very rarely attended lectures and was thus a self-made man. He had a low opinion about western education and its professors. From the first he prided himself on his own views and opinions. Of all Indians he respected Viṣṇusāstrī

Ciplunkar and imbibed the love of Marathi language from him. He started in Marathi a magazine called *Bhāṣāntar* (translation). His ambition was to translate into Marathi as many, if not all, world classics as he could do by himself. But there was an outbreak of fire in the Viṭthal Press, Poona where Rājvāḍe's published books and unpublished manuscripts were kept for custody. All of them were burned down and all his ambitious plans of translation were shattered. About this very time a domestic calamity in the form of the death of his wife befell Viśvanāthraṅg and his whole life got an entirely different but a good turn. He practically became a recluse and made up his mind to devote all his time and energy to the discovery of the materials, papers and documents about *Marāṭhā History*. For thirty-six years he did this work day and night, moving from place to place, often on foot, meeting with ignorant and old people, who could with difficulty be induced to part with their papers. He had to spend money and take the trouble of himself copying the documents when the owners were not prepared to part with them. The time, the trouble, the patience, endurance and cajolery required to induce the people to show their papers can easily be imagined. For securing papers and documents Rājvāḍe had to go into the nooks and corners of the country. But he did all this gladly and with a singleness of purpose that is wonderful. And Rājvāḍe received the fruit of his strenuous labours in the form of cartloads of papers and documents. This was only the preliminary work of securing papers. To read them, to decipher them, to select valuable papers from among the heap, to ascertain their dates, to arrange them chronologically and geographically and last but not the least to make a connected account out of loose and scattered material was a work which Rājvāḍe alone could do.

During his life-time Rājvāḍe was able to publish 22 volumes with large introductions. His life was over but his papers were not over!

The other subjects in which Rājvāde was interested was the study of Dynāneśvarī and the origin and growth of Marathi language. About both these subjects he wrote copiously and well.

It was through his advice and influence that the famous Bhārat Itihās Samśodhak Maṇḍala (Society for research on Indian history) was founded in Poona in 1910. Before this body Rājvāde read numerous articles and papers. The results of his research were of course incorporated into his books and nice introductions :

His books are the following :—

22 Volumes of papers and documents; 23 Sārāsār Vicār; 24 Saṅkīrṇa Lekha Saṅgrah; 25 Subant vicār; 26 Sanskrit Bhāṣecā Ulgaḍā; 27 Dnyāneśvarītil Marathi bhāṣece vyākaraṇa.

KĀŚINĀTH NĀRĀYAṆ SĀNE (1851-1927)

Kāśināth Nārāyaṇ Sāne was a Karādā Brahmin and was born at Vasai, district Thana. He was educated at Thana and then joined the Deccan College and passed B. A. examination in 1873. There he met men like Kīrtane, Ciplūṅkar and Jinsivāle and like them imbibed the love of historical literature and research work which he continued throughout his life. After passing his B. A. he joined the Education Department and rose to the position of Head-master and at last he became the Principal of the Training College, Poona from where he retired. He then spent his well earned rest in Poona. He was a typical man, careful and neat in everything. He was known to be a strict disciplinarian. He reached a ripe old age and died at the age of 76.

As stated before he had a liking for research work about historical literature. So with the help of Viṣṇuśāstrī Ciplūṅkar and Janārdan Bālājī Moḍak he started the famous Kāvyeitihās-saṅgrah of which he was a joint editor till his death. His chief literary work was thus, deciphering, reading,

and interpreting old Marathi literature in the form of Bakhars (chronicles), letters, despatches and other historical documents as also old and unpublished poetry. He wrote valuable and learned introductions to many books he published in the magazines and then separate editions were also published. Thus, he enriched Marathi literature not by personally writing much but by bringing to light old historical literature which gave new and interesting information about the origin, growth and expansion of the Marāṭhā Empire. His style was simple and direct. His works :—

1. Marathi Bhāṣetīl Lekhan Paddhati (1900);
2. Hindusthānācā Rahivāsi.

DATTĀTRAYA BALVANT PĀRASNĪS (1870-1927)

Dattātraya Balvant Pārasnīs was a Yajurvedī brahmin. He was born, brought up and educated at Satara, and spent all his life at Satara and did all his literary work from there. So he was out and out a Satara man. After passing his matriculation examination he joined the Deccan College, Poona but soon gave up the course. He was a man of great energy and was very ambitious. He had a liking for doing public work and while young he attended the Congress sessions and came into contact with the leading men in India. Rāvsāheb Rānaḍe was quick in judging the character and likings of men. So, when he met Pārasnīs he advised him to devote his attention to writing the history of the country instead of spending his time in political activity. Young Pārasnīs followed Rānaḍe's advice and thence-forward devoted his time and energy to historical research and to writing and publishing historical literature.

In pursuance of his object he started a magazine called Mahārāṣṭra Kokil (sweet singing bird of Mahārāṣṭra). It continued only for four years. He started in 1892 a magazine called Bhārat Bhāgyodaya but it also did not live long. Then in 1898 he started another maga-

zine called Bharatvarṣa. That also did not live long. Lastly he started a magazine called Itihās Saṅgrah but that too became short-lived. Thus Rāv Sāheb Pārasnīs appears to be a founder of short-lived magazines. Like Rājvāde, Pārasnīs had a passion for collecting historical materials, a special liking of his being the collection of old historical pictures. He had made a large collection of such pictures and other historical materials in his own house. To make an exhibition of them to great and influential persons who visited Satara and particularly higher officers of Government was the passion and occupation of Pārasnīs. For his unique historical research work he was given the title of Rāv Bahādur.

In later life his ambition was to establish a historical museum at Satara, to build a fire-proof building for housing his large and valuable collection of historical material and to become a permanent curator of the museum. He was able to induce Government to build a fine building on an open site detached from the City for housing the collection. While arrangements were going on for the purchase and future management of the museum and before they could be finished Rāv Bahādur Pārasnīs suddenly died and then there arose a controversy about the ownership of his historical collection and about curatorship. But the matter was compromised by Government by giving in perpetuity a pension of Rs. 200 per month to Rāv Bahādur's heirs. Government then took complete possession and management of the Satara Historical Museum and they appointed their own curator. Thus ended the great and ambitious scheme of the Rāv Bahādur.

1. Kīrti-māṇḍir. 2. Bhārat Kīrti-dhvaṛja (1893) is a well-written and interesting account of the Indian National Congress held at Allahabad in 1892 with a short sketch of the life of A. O. Hume, the father of the Indian National Congress. At the end of the booklet a fine poem by Bhagavantrāy Lembhe a poet is published. This is a small

book but it indicates the literary power of the promising writer. 3. Marāṭhyāñce Parākrama (Bundelkhaṇḍa Prakarāṇa) (1895) is a fine book written in the usual vigorous and patriotic strain. 4. Bahirobā (1896). 5. Musalamānī Amalātil Marāṭhe Sardār (1900).

This is a very good book giving new information about many Marāṭhā families. The peroration of the book is specially fascinating. This book shows clearly and distinctly how and why the Mogul emperors and especially the Mohammedan rulers in Southern Marāṭhā Country succeeded in maintaining very cordial and friendly relations between the Hindus and the Mohammedans. In view of the present almost insoluble problem of maintaining good relations between the Hindus and the Mohammedans the following extract from William Hunter given by the author is worth quoting, though it is long and may appear rather irrelevant in this book and in this place.

William Hunter (in Mahādaji's times) says :—

“ And here, we may observe, that these two religions having existed together in Hindusthan, for so long a time, the professors of both have acquired a habit of looking on each other with an eye of indulgence, unusual in other countries, between those who maintain such opposite tenets. Thus the Hindu is often seen to vie with the disciple of Allah in his demonstrations of grief for the fate of the two martyred sons of that Apostle; and in the splendours of the pageant annually exhibited in their commemoration. This degree of complaisance is perhaps not surprising in the disciple of Brahma, whose maxim is that the various modes of worship, practised by the different nations of the earth, spring alike from the deity and are equally acceptable to him. But, even they who follow the intolerant doctrines of Koran are no longer those furious and sanguinary zealots who, in the name of God and his prophet marked their course with desolation and slaughter, demolishing Hindu.

temples and erecting mosques on their ruins. They found the patient constancy of the Hindu superior to their violence, that the fear of torments and of death was unable to make him desert the tenets which his ancestors had handed down to him from an unfathomable antiquity, but that if left in the quiet possession of these, he was a peaceable industrious and valuable subject. Accordingly we observe among the Mussalmans of Hindusthan a great deference for the prejudices of their neighbours or dependents of Hindu persuasion."

So also Elphinstone says :—

"In Egypt, Syria, Asia Minor, Persia, Turkey the Mussalmans seems to have converted all their subjects and to have made no compromise with infidel communities. In India they left nine-tenth of the nations unconverted, were tolerant to all, and at one time were nearly turning infidels themselves. Their rule seems also to have been more mild than elsewhere. Old customs and forms of Government were kept up and less rapacity and violence shown towards the conquered."

6. Brahmendrasvāmīñce Caritra va Patravavyavahār (1900). This is a very good life of Brahmendra Svāmī, showing the inner history of his time and his influence over great personages. The book is worth reading. 7. Mahārāñi Bāyājābāisāheb Yāñce Caritra (1902). 8. Ayodhyecā Nabāb (1900). 9. Paraśurām Trimbak Pratinidhi is a short life of Paraśurāmpant written in the usual fine style of the author (1903). At the end 92 devotional songs composed by the Pratinidhi are given. 10. Nābhājī alias Nābhādās (1903). 11. Marāṭhyāñce Ārmār (1904). 12. Mudhol Ghorpaḍe Caritra (1904). 13. Savāi Mādhavrāv Peśavyāñce darbār va Sir Charles Mallet. 14. Vākpūspāñjali. 15. Paṇḍit Ayodhyānāth. 16. V. S. Āpte Yāñce Caritra. 17. Zāśicyā Mahārāñi Lakṣmībāi Yāñce Caritra. 18. A. O. Hume yāñce Caritra. 19. Delhi or Indraprastha.

GOVIND SAKHĀRĀM SARDESĀI (1865-)

Govind Sakhārām Sardesāi is a Karāḍā Brahmin hailing from Kokaṇ. He was born at Govil, Taluka Sangameshwar, District Ratnagiri in 1865. His school education was done at Ratnagiri and his college education at the Elphinstone College Bombay. Govindrāv had very little chance to receive higher education. But he found an opportunity to receive it at a renowned first class Institution of Bombay. This must have silently but unknown to himself formed him for his future work. Fortunately for Govindrāv he got a teacher's post in Baroda Prince's School and thus came into contact with the enlightened Mahārājā Sayājirāv. So Sir Sayājirāv took up Govindrāv into the permanent State service and he came to occupy successively positions of great responsibility and honour. Better than all these Govindrāv had an opportunity to visit, in the company of the Mahārājā, England and Europe several times. Thus Govindrāv was very well prepared for being a great Marathi writer.

He used his spare and leisure time found in his exacting service to study and to do research work in the field of Indian History particularly that of modern History of India, since the influx of the Mohammedans into India. Govindrāv steadily worked in his chosen field. He did not dabble in other fields or did not attend to other public questions. His steadfastness and singleness of purpose are admirable. He pursued his literary career both during his long service in the State and then after retirement also. The value and worth of his historical research work was at last appreciated by the Bombay Government and he was appointed to study fully the Poona Daftar and to publish valuable selected documents lying concealed from public view for 100 years. This great work Govindrāv accomplished and published about 46 volumes small and great from the daftar, thus supplying valuable historical material for future historians of India. His family life has been singularly happy except that he had to bear the calamity of the premature death of his only son Śyāmkānt

who deserves a separate mention here by his fine Marathi letters published by the sorrowing father.

Govindrāv Sardesāi's Marathi works are the following:—

1. Rājdharma (1890) is a translation. Though the subject is novel and difficult to understand the author has well succeeded in writing this book in simple readable Marathi.
2. Inḡlaṇḍ Deśācā Vistār (1893) is a translation of Seeley's "Expansion of England" with a brief account of Seeley. This also is a good and readable translation.
3. Greesacā Saṅkṣipta Itihās (1908);
4. History of India divided into the three periods, Mohammedan, Marāṭhā and British Riyāsats (several volumes);
5. Śālopayogī Bhārat-varṣa (a brief history of India for schools);
6. Inḡlaṇḍācī Śikṣaṇa Paddhati;
7. Hindusthānāt Inḡrajī Rājyācī Sthāpanā;
8. Nibandh Lekhan Carcā;
9. Nānāsāheb Peśave.

ŚYĀMKĀNT GOVIND SARDESĀI (1899-1925)

Śyāmkānt Govind Sardesāi was born at Ahmednagar in 1899. He received his early education at Baroda under the direct supervision of his father Govindrāv. For higher education he was sent to Sir Rabindranāth Ṭāgore's Śāntiniketan at Bolpur in 1912. There he stayed for four years. He came to be recognised as the best and the brightest boy of the Institution. Everybody loved him. Rabindranāth Ṭāgore was proud of him. He stood first in the Bengali language. He passed the Matriculation examination of the Calcutta University in 1916. For his college education he joined the Fergusson College and was at once recognised as one of the bright boys of the college, both by students and the staff. He was the contemporary of Dr. G. S. Mahājani, the present Principal of the Fergusson College and both of them were great friends. Śyāmkānt, after passing his B. A. and B. Sc. from the Fergusson College went to Germany in 1921 and joined the Berlin University. There too he, by his studies and behaviour became the favourite of the students and Professors. He

won the Ph. D. Degree of the University and just on the eve of his coming home he had some intestinal trouble requiring operation. So he went to Switzerland and died on the operation table. Thus the would-be hope of the parents and the people of India disappeared through the cruel hand of death.

During his career as a student for a decade he wrote letters in English and Marathi. They were very fine in ideas and sentiments, showing the young man's talents. But they have become an ornament of Marathi literature though the writer never even dreamt of it.

VIṢṆU GOVIND VIJĀPURKAR (1863-1926)

Viṣṇu Govind Vijāpurkar came of a Deśasth Brahmin family of Kolhapur. His father was a servant of the State. Viṣṇupant had a younger brother. Viṣṇupant was educated at Kolhapur and Poona. In 1895 he became a Professor of Sanskrit at the Rajaram College Kolhapur but had to leave it in about 1905-1906 on account of his radical political views and writings.

Then he started the Samarth Vidyālaya for giving education to young men so that they could maintain themselves by some independent work or industry. Viṣṇupant was imprisoned for 3 years for publishing a seditious article of a Sanskrit scholar; the 'Samarth Vidyālaya' was stopped by Government order while Vijāpurkar was still in prison. After his release from imprisonment Vijāpurkar who was a great friend of men like Gopālrao Gokhale and Sir Mahādev Chaudhary and who was respected by them for his simple and sincere disposition, tried his best to restart the Samarth Vidyālaya. He was allowed to restart the school only under the new name "Navin Samarth Vidyālaya" by Government through the influence of his friends.

Prof. Vijāpurkar was a great admirer of Viṣṇuśāstri Ciplūṅkar and his views and opinions were moulded by the

writings of the Mālākār. Immediately after passing his M. A. examination Vijāpurkar started a magazine called Granth Mālā (a name conceived by Viṣṇuśāstrī as the name for his prospective series of books). So Vijāpurkar thought that he was fulfilling the last wish of his preceptor. Through this magazine Vijāpurkar published many valuable books written by himself and his friends and thus enriched the Marathi literature to a great extent.

Vijāpurkar was a life-long student. He was very simple in his habits. He was a perfect example of "Simple living and high thinking". With his Khādī dress of rough cloth, with his dhoti dressed in Marāṭhā style, with his deśī vāhaṇā (sandles) and with his Marāṭhā Ghoṅgaḍī (black blanket worn by peasants) Vijāpurkar appeared simplicity incarnate. He had imbibed the two great characteristics of Viṣṇuśāstrī his ardent patriotism and his sincere love of Marathi language. The revived Samarth Vidyālaya did not flourish though Vijāpurkar tried his best to make it popular. In his old age he lost his only grown-up son. This was a severe shock to old Vijāpurkar and he died a disappointed man.

1. Samarth Vidyālaya (1909); 2. Gokhale yāñce śikṣaṇa bilāvarīl bhāṣaṇ (1915); 3. Yuropace saṅkṣipta itivṛtta;
4. Nibandh Saṅgrah Parts I, II, III; 5. Bhāṣāviśayak Prakaraṇ;
6. Śāstrīya Prakaraṇe.

GAJĀNAN BHĀSKAR VAIDYA (1867-1921)

Gajānan Bhāskar Vaidya belonged to the Kāyasth community settled in Kolaba and Thana districts. Gajānanrāv had a devotional turn of mind from his young days. But he was a keen reader and a good student. After passing his B. A. he took to teacher's work. He took up with great zeal and eagerness the dying girls school started and conducted by men like Dādābhāi Navroji, Candāvarkar and Telaṅ and made it a successful school providing it with a fine building

of its own. He and his wife did this work and devoted all their time and energy to the progress of the school.

Gajānanrāv had radical social views. He was in favour of widow marriage. He was against caste. The work of female education he had made his own. As a young man he was very bold. Once at a meeting where Anṇāsāheb Karve was the principal speaker and Rāvsāheb Rānaḍe was the president, he made a bold and vigorous attack upon Rānaḍe saying that the set-back to the cause of widow marriage in Mahārāṣṭra was due to the cowardly action of Rāvsāheb in marrying a girl wife after the death of his first wife.

He and Piṭkar (the famous correspondent of Kesari) were great friends and used to work together as reporters. He was attracted by the speeches and writings of Dr. Annie Bezanṭ and he soon became a theosophist and a devoted disciple of Bezanṭ. Gajānanrāv was himself a fine speaker with his sonorous voice. His speeches marked his zeal and devotion to true religion.

For, some years he conducted the famous magazine for children i. e. the 'Bālabodh' of Vināyak Koṇḍadev Oka. But he could not make it a success. He was a radical social and religious reformer with a devotional temperament. He started the Hindu Missionary Society for the purposes of reconverting Hindu people who had adopted other religions. He worked for it zealously and performed the reconversion ceremony of many a convert.

1. Āsram āṇi Āsram Dharma (1906); 2. Theosophice Dharmakārya (1911); 3. Mīmāṃsā (1907); 4. Govardhan Melā (1907); 5. Praśnopaniṣad.

ŚIVRĀM SITĀRĀM VĀGALE

Śivrām Sitārām Vāgaḷe hailed from Savantavadi State. After his Matriculation examination he had to take to service through poverty. But like Prof. Bhānū he had an ardent desire to receive higher western education so he gave up

service and joined the College in Bombay. After passing his B. A. he entered the Educational Department and rose to be a Deputy Educational Inspector. But in the meanwhile he passed his LL. B. Examination and so he was taken up in the judicial department and rose to be a first class subjudge. He retired in 1911 and went to reside in his native place where he died in 1928 at a ripe old age.

1. Vyavahār Nīti or Kartavya Vicār (1883); 2. British Rājya Vyavasthā (1883); 3. Cēcerokṛt Nītivīṣayak Cār Nibandh; 4. Saṭvājirāv Dhumāl; 5. Purūn Ṭhevalele Dravya, Nātak (1891); 6. Cāturya āṇi Manorañjan; 7. Mahārāṣṭra Kāvyaṃakaraṇḍ; 8. Bacon's Nibandh (1909).

MAHĀDEV ŚIVRĀM GOLE (1859-1906)

Mahādev Śivrām Gole was a Kokaṇasth Brahmin and was born at Mardhe, District Satara. He studied privately and passed his Matriculation examination in 1878 and joined the Deccan College and passed B. A. examination in 1881 with Logic and moral Philosophy as his optional subjects. He was appointed a Dakṣiṇā fellow in the Deccan College. Then he threw in his lot with the band of patriots who had started the New English School Poona. He was one of the first 10 life-members of the D. E. Society. Mādhavrāv Gole had a versatile mind. His optional subject was Philosophy. But he was very good in Sanskrit and had a liking for it. When the idea of starting the Fergusson College was being considered among the life-members, a difficulty arose about the teaching of Physics in the College. For, among the life-members of the D. E. Society there was no Science Graduate. This difficulty was solved by Mādhavrāv Gole coming forward to study for and pass the M. A. examination in Science. Fortunately for him and for the would-be Fergusson College, there were then no restrictions such as that science graduates alone could appear for M. A. in Science or that the examinee must have done experiments in Science, or that a candidate must present himself for practical examina-

tion and must separately pass in it. So Goḷe took up the prescribed books and other classical works on Physics and Chemistry and studied the subject privately without the help of a professor. His imagination and his intellect being of a high order, Goḷe was able, with the help of illustrations, to grasp the difficult theories and bewildering principles of Science. So, with strenuous efforts he coached himself up and passed his M. A. examination in 1884 December just a month before the College was started in January 1885. It was then that Prof. Goḷe took up for the first time any scientific instrument. He used to do the experiments of the chapter to be taught in the College, early in the morning and then repeat the same experiments in the class. Such was the devotion and singleness of purpose shown in their work by the then life-members of the D. E. Society. By hard work Goḷe made himself a successful teacher of Science though he did not gain the reputation of Āpte, Gokhale or Āgarkar.

After Āgarkar's death in 1895 Mādhavrāv Goḷe became the Principal of the Fergusson College and he continued in that office till the arrival of 'Wrangler' Parāñjpye after his brilliant success as a Senior Wrangler of the Cambridge University. Then, Principal Goḷe resigned his Principalship and retired from service of the Society.

During the later part of his life Principal Goḷe had lost faith in liberal education. He had begun to feel that the Brahmin caste was losing its vitality and its better possession, keen intellect, by city life. So in his book, "Brāhmaṇaṇi tyañci vidyā", he advised them to return to the vigour-giving life in a village and he wanted to set an example to educated Brahmins by taking to that life himself. So he bought a small estate at Hardā in Central Provinces. There he went after retirement and took to agriculture and gardening. But he did not live long to enjoy his new life. He died of asthma.

As stated before Principal Goḷe was a versatile man. He liked Sanskrit. In order to facilitate the study of Sanskrit he

devised a new scheme of Sanskrit study and wrote a series of books similar to those of Dr. Bhāṇḍārkar. Like the other life-members of the D. E. Society Mādhavrāv Goḷe used to write in Kesari especially when Āgarkar was the editor. He had humour and wit in him. So his conversation was very witty though his wit was sometimes biting and full of satire. The humorous essays included in Āgarkar's famous volumes 'Kesarītil nivaḍak niḇandh' really belong to Goḷe. Āgarkar with his serious and sincere nature could never have written them. But Goḷe's great contribution to modern Marathi literature consists of his two great works i. e. Brāhmaṇ āṇi tyāñci vidyā and Hindu Dharma āṇi Sudhāraṇā with his fine-fascinating style of writing. They have become classics in Marathi and are appointed for the M. A. examination.

1. Havā (1891); 2. Śālecā Abhimān (1894);
3. Kuṭumbācā Abhimān (1894); 4. Dagaḍi Kolasā (1894);
5. Brāhmaṇ āṇi tyāñci vidyā (1895); 6. Hindu Dharma āṇi Sudhāraṇā (1898); 7. Plague va tatsambandhi lokakartavya (1907).

VINĀYAK LAKṢMAṆ BHĀVE (1871-1926)

Vināyak Lakṣmaṇ Bhāve was a Kokaṇasth Brahmin and was born at Palaspe, Taluka Panvel, District Kolaba. His father was a famous pleader and made a large fortune by his profession. Vināyak's thread ceremony took place at the age of 8 and then he was sent to the school for the first time. But he soon became fond of reading. For, at that time three newspapers including the famous and popular 'Hindū Pañc' were published every week at Thana. So he used to frequent the office of Hindū Pañc and there read whatever came to his hand. Being himself witty and humorous by nature he could very well enjoy the fun and frolic in the papers. Thus, he whiled away his time, and so his education went on leisurely. But fortunately for Bhāve, he met a gifted teacher in Janārdan Bālāji Moḍak who came to Thana as Head Master of the Local High School. Janār-

danpant Moḍak took interest in the young Bhāve as an intelligent boy and asked him to read the poems in Kāvye-tihāśasaṅgrah (the magazine which Moḍak edited) instead of wasting his time in desultory useless reading. This reading of the old poems created in the young Bhāve a love and admiration for old poetry and for old literature. Thus Bhāve began his life's work during his student days.

Vināyakraṁ passed his Matriculation examination in 1891 and then joined the Wilson College, Bombay and studied for B. sc. His collegiate education like his school education went on in a very leisurely way. For his time was taken up by his diverse activities. During this period i. e. 1893 he started "Thana Marathi Granth Saṅgrahālaya" with the help of enthusiastic friends and lovers of Marathi literature. Then he published in a book form the articles which he had previously written in Vijāpurkar's Grantha-Mālā' on the old poets and their works. This book was named 'Mahārāṣṭra Sārasvat' (History of Marathi literature). Bhāve's book was the first of its kind in the Marathi language. Later on in life he came into contact with members of the Mānbhāvī Sect and he came to know that a vast amount of old Marathi literature lay buried and concealed in a cipher language. So he induced his Mahānubhāvī friends to disclose the key of the cipher language. Bhāve came to know gradually that there was not one cipher language but several. So he had to get all the keys in order to be able to decipher all Mahānubhāvī literature. But by dint of patience and labour he was able to render many valuable Mahānubhāvī works into the ordinary Marathi alphabet and thus he was able to add a valuable section to his Mahārāṣṭra Sāhitya. Thus, the value and importance of the second and enlarged edition of his history of Marathi literature was recognised. Bhāve's principal literary work was done while he was a "young and grown-up" man. Later in life he did some research work in securing old papers and documents and wrote interpreting articles on

them and read them before the Poona Bhārat Itihās Samśodhak Maṇḍal. But in his still later life he was more and more absorbed in his private salt business (for he was a great manufacturer of salt) and towards the close of his life in a big litigation.

1. Mahārāstra Kavi (1904); 2. Nepoliyance Caritra Parts I, II, III (1917); 3. Mahārāstra Sārasvat; 4. Afazul-khānācā Vadh; 5. Śāhistekhānācī Mohīm.

HARI RAGHUNĀTH BHĀGVAT

Hari Raghunāth Bhāgvat came from Poona and from his young days was under the influence of Sāvarkar and his fellow students. In fact he formed one of the band of young and ardent patriots. He started the weekly paper 'Vande Mātaram' in about 1908-1909. Like his other companions he was sent to jail. After release he was unfortunately caught by the foul disease leprosy. But Bhāgvat like a man of great courage and patience was not depressed by the calamity. But he lived apart and started a printing Press and began publishing religious books in it. In this business he succeeded very well. He built a small house for himself and lived there till death took him away. His books are the following :—

1. Congresscā Khūn, Nāṭak (1908); 2. Arvind Ghos Yāñcī Vyākhyane (1908); 3. Arvind Babūñcī Patnis Patre (1909); 4. Prema Parīkṣā (1911); 5. Kamalīnī (1912); 6. Kaisarce Caritra (1917); 7. Upaniṣad Saṅgrah, Parts I to IV; 9. Gītā Saptak, Parts I and II; 10. Paramārth Śādhān; 11. Sāvitrī Caritra; 12. Puṇe Śaharce Varṇan; 13. Life of Śaṅkarācārya (1924).

ANANT NĀRĀYAṆ BHĀGVAT.

Anant Nārāyaṇ Bhāgvat was a Poona man. He was self made man and made his living by his own efforts. He was at last taken up in Indore State Service. There he did much research work. He died about 1938 at the age of 60.

1. Vasaicā Mohorā (1894) is a well-written short story on the capture of the famous fort of Vasai (Bassein) by Cimpāji Appā (brother of Bājirāv Peśvā) a very good theme for writing about. This story begins with a fine and vivid description of a full moon night. The story is worth reading. 2. Pṛthvirāj Saṁyogitā, Nāṭak (1896); 3. Thorale Sayājirāv yāñce Caritra (1906); 4. Umāji Nāikāce Caritra (1910) is a finely written life. The author was inspired to write this biography by hearing a stirring Povādā sung by a Gondhaḷi (bard) on Umāji. Then the author collected information from English and Indian sources and wrote the fine life. 5. Piṭṛbandh vimocana (1912); 6. Tejo-bhaṅg Nāṭak (1916); 7. Bhor Saṁsthāncā Itihās; 8. Mādhav Rājyārohaṇa; 9. Ek Marāṭhā Sardār; 10. Rāv Bāji.

KRSNĀJĪ ANANT KELUSKAR

Kṛṣṇāji Anant Keluskar was a Marāṭhā by caste. After his education upto the matriculation examination he took up service in an educational Institution where he served till his retirement. He was blessed with a long life. So he could write about 10 books. His magnum opus was the life of Śivāji. It was thought to be so important a book that it was translated into English by Prof. Tākkhāv.

His books are these :—

1. Fransacā Junā Itihās (1894); 2. Goutam Buddhāce Caritra (1898); 3. Śrīmat Bhagavat Gītā (1902) is a big book with the original text, versified renderings of saints and lastly a prose translation by the author. 4. Tukārāmāce Caritra (1902); 5. Sevakāci Bodh Vacane; 6. Upaniṣade, Parts 1 & 2; 7. Śivājīce Caritra (1907); 8. Ellāppā Bālārām (1914); 9. Tukārām Jāvji Coudharī Caritra (1918); 10. Niti Bodh Mālā, Parts I to IV; 11. Dhāmṇaskar Rāmcandra Viṭhobā.

DATTĀRAYA GOPĀL LIMAYE (1873-1915)

Dattātraya Gopāl Limaye was a Kokaṇasth Brahmin. After passing B. A. examination he joined the editorial staff

of Kesari and worked there for 16 years. So his literary work is merged in Kesari. Prof. Limaye of the Fergusson College lived with Dattopant who was his uncle. So Limaye was greatly influenced by Dattopant and his nationalist tendencies are due to the teaching and fine example of his uncle.

All the literary work of Dattopant is buried in the columns of the Kesari. His separately published books are the following :—

1. Bhāratiya Yuddha (1912); 2. Sacitra Sāvitrī Caritra (1912); 3. Bhāratiya Upa Kathā (1913); 4. Śakuntalā va Damayanti (1913).

KĀŚINĀTH VĀMAN LELE

He was a Śāstrī. After studying all the śāstras and after imbibing fully and completely the orthodox views of Hinduism, he came to study English to get knowledge of western culture and literature and joined the New English School Poona. Principal Āgarkar was one of his teachers both in 6th and 7th standard. A connection between an orthodox pupil and a reformer teacher is very interesting. There were constantly passages in arm in arguments between them. He passed his matriculation examination. Then he went to his native place Wai, district Satara. There he started a Press called Modavṛtta. He also started a weekly of the same name devoted to religious literature and religious problems. He conducted the paper till his death in 1918.

Kāśināth Śāstrī (as he was popularly called) was a tremendous worker and during his life time he produced a vast amount of literary work. There was nothing new or modern in his writings. He translated all the important Purāṇas, and vedic literature. He was very fond of controversy and he took active part in religious and social matters and so he had to write on many a current problem. All told,

his literary works small and great, translations, and occasional writings come to about 30 books.

TRIMBAK GURUNĀTH KĀLE

His native place was Regal, district Dharwar. He was educated at Dharwar. After passing his matriculation examination he joined college but had to leave it soon. He was a son-in-law of the orientalist Prof. Pāṭhak. It was from him that he derived his love and zeal for Sanskrit literature especially Paurāṇik literature. He worked in that line till his death.

He was an editor of a magazine called "Samālocaka".

1. Japāncā Rāṣṭrabhakti Pradīp (1905); 2. Purāṇa Nirīkṣaṇa (1912); 3. Rāmāyaṇa Nirīkṣaṇa (1914); 4. Sanskrit Kaviñcī caritre (1916); 5. Dattudās Tatvokti Saṅgrah; 6. Bhāratiya Rasāyan Sāstra; 7. Dhātu ratnamālā; 8. Rasamañjarī.

VĀMĀN RĀMCANDRA JOŚĪ

Vāman Rāmcandra Jośī was from Kokaṇasth brahmin family. By his own efforts he passed his B. A. Examination and took up the teacher's profession rising to be Headmaster. He was an ardent nationalist. But he was devotional too.

1. Raṣṭriya Sanātana dharma pustak (1904). This is a small size book of 362 pages divided into four parts. It treats of the fundamental principles of Sanātana Dharma in vigorous but simple Marathi language. It is neither an adaptation nor a translation of any book. It is written independently from various sources. It shows the earnestness and nationalism of the author. It is a book worth reading.

2. Padya Saṅgrah Part, I (1904). These are stray poetic pieces on a variety of topics. The verses are clear and simple and convey noble thoughts and sentiments. The book shows some poetic talent on the part of the writer.

3. Svadeśābhimān (1905); 4. Mulāñcā Svābhimān (1905); 5. Striyāñcā Svābhimān; 6. Dharma, Part I; 7. Rāṣṭriya. Prārthanā Pustak; 8. Sanātan Ārya Dharma.

NĀRĀYAṆ KṚṢṆA GADRE

Nārāyaṇ Kṛṣṇa Gadre was born at Wai in 1870. He was educated at Wai, Poona and Bombay and passed his School Final examination in 1888 and took up service in the meteorological Department of the Bombay Government.

Though engaged in service of an engrossing nature he found time to write many fine books. He was a nationalist by temperament. His love of the past is very well seen in his historical book 'Mahārāṣṭra Mahodayācā pūrvarāṅg' (Preliminary stage of the rise of the Marāṭhā power). His more literary works are the following:—

2. Saṅgīt Akṣavipāk (result of dice play); 3. Śrīmat. Pratāpsimha Kāvya; 4. Pyādyācā Pharjī or History of Bhosale family; 5. Hindu va Suraj or Bāpā Rāvaḷ Cakravarti (a novel); 6. Prof. Jinsivāle Yāñce Caritra; 7. Viṣṇupant Chatre Yāñce Caritra; 8. Manū phiralā (a social novel); 9. Mahārāṣṭra Itihās. Gadre was one of the founders of 'Bombay Marathi Granth Saṅgrahālaya'. He took pension after the term of his service was over and went to stay at Wai where he died in 1933. Gadre was one of the good and patriotic writers of his period. His purely literary work in the form of dramas and novels was also of a high order.

KHAṆḌERĀV BHIKĀJĪ BELSARE

Belsare's first name was Joṣī. The family came to be called by its present name from Belsare a village near Jejuri, district Poona. Then the family removed to Pen, district Kolaba. Khaṇḍerāv was born and brought up at Pen. He was one of the four brothers. Two brothers took to English Education and became undergraduates of the Elphinstone College. Khaṇḍerāv served for some time as a teacher at

Panvel. Then he took up service in a big Press at Byculla. Afterwards he formed the plan of translating Shakespeare and translated four or five dramas. But he could not complete his scheme. For he went into bad company and so died about 1912 prematurely.

1. Viṣṇuśāstrī Ciplūṅkar yāñche caritrāce va lekha-nāce sāmānya svarūp (1891); 2. Premācā Kaḷas (1908)—a translation of Romeo and Juliet; 3. Vhenīs Nagarcā Vyāpārī (1910)—translation of Merchant of Venice; 4. Tup-hān—Translation of Tempest; 5. Juliya Sizar (1912); 6. Madhu Yāminī (1913).

GAJĀNAN CINTĀMAṆ DEV

1. Pratāpcandra āṇi Mohanā Nāṭak (1895); 2. Saṅgīt Saṁśaya Sambhav Nāṭak (1895). This Saṅgīt drama (opera) is based on the translation of Shakespeare's Winter's Tale by Viṣṇu Moreśvar Mahājanī. The songs are simple and melodious and are modelled on those of Anṇā Kirloskar. 3. Vikram Śaśikalā Nāṭak (1894); 4. Ahilyābāi Caritra (1895). This life consists of 15 chapters and is written from original (written and oral) sources. It is a very good life of the famous queen. 5. Saṅgīt Dāmbhik Prahāsan (1895); 6. Vasant Mañjarī; 7. Saṅgīt Meghdūt; 8. Rām Rājya viyog Acts 4 and 5.

GOVIND GOPĀL TIPNĪS (1867-1925)

He came from a Kāyasth Prabhu family and was born at Mahad. His father was a hereditary khot (landlord) of half the village of Goṇḍāle near Mahad, dist. Kolaba. The young Govind was educated in Poona and passed his Matriculation examination in 1890 and joined Fergusson College. But seeing that his maternal uncle was mismanaging the property which would be a ruin to the family, he left the college though he had a great liking for literature and would have been so glad to complete his higher education. But

he thought wisely and returned to his native place Mahad. His estate if properly managed was sufficient to give him and his family a decent living. So Govindrāv did not seek service but devoted all his time and energy to literature and to other public causes. He knew English and Sanskrit very well. He was well read in old Marathi literature. Even while he was in the High School he wrote a series of articles on marriage and sent them to Gopālrao Āgarkar for being printed in Sudhārak if found worth printing. Āgarkar liked them so much that he printed these articles without any change and was very glad to see his pupil write so well on a social subject and with reformed ideas. This was the beginning of Govindrāv's literary career. From that time he used to write on and off on current problems. He made a great agitation for widow remarriage in his small and orthodox community and brought about a widow marriage in the community. He became well known in Mahad and Kolaba district for his liberal views and his power of writing. He was a linguist by nature and could easily pick up new languages. Thus, when a Bengali educated Sādhū came to Mahad and stayed there for some time Govindrāv Tīpṇis managed to learn Bengali from the Sādhū. Similarly he learnt Persian from a Mohammedan friend of his, though the alphabet of that language is so difficult to master and remember.

Govindrāv had a passion for reading and for buying books. Though his means were limited and with growing family he found it difficult to make the two ends meet still he did not effect curtailment of expenditure on this item. For a poor man his collection was a respectable one. After his death, his son Surendranāthrao Tīpṇis gladly made a gift of this collection to the Willingdon College, Sangli.

While writing occasionally on a variety of topics and while taking part in whatever public movement was to his liking he was silently but unostentatiously, studying the old Marathi poets. This was his disinterested study. The general public came to know of his deep and critical study of the

saint poets of Mahārāṣṭra by the fine and fascinating articles he wrote in Manorañjan under the name 'Santāñcā paricaya' (Acquaintance with Saints) and also by publishing selections from the writings of the four poets i. e. Dnyāneśvar, Eknāth, Tukārām and Rāmdās (this selection was not published though ready for the Press), which selections he styled by a very happy name i. e. Mahārāṣṭra Veda (4 Vedas of the Marathi-speaking people). But Govindrāv never thought that this disinterested study of the saint poets would be his saviour when he was in great want of money for maintaining his growing family and its growing expenditure due to marriages of his girls.

When the Montague-Chelmsford Reforms were introduced and came into operation 1919-1920, the administration of several departments of Government was transferred to the ministers, the elected representatives of the people. Accordingly Dr. Parāñjpye became the first Education Minister. He instituted four new chairs, two for Marathi, one for Gujarati and one for Kannada for teaching of vernaculars in colleges. Dr. Parāñjpye knew personally Govindrāv Ṭipṇīs. He was told how Govindrāv Ṭipṇīs was fit to be the first professor of Marathi in the Elphinstone College for his deep study of poets and for his command over Marathi language and literature in general. So Dr. Parāñjpye appointed him a professor in the Elphinstone College on a salary of Rs. 250/- per month. Thus, towards the close of his life Professor Ṭipṇīs got a job suitable to him. He did his work most efficiently and conscientiously and earned the love and respect of his pupils, few though they were. But the climate of Bombay did not suit him and he caught asthma and died of it while in harness.

Govindrāv Ṭipṇīs was for a year the editor of Dnyānpakāś on the eve of its being made a daily paper. It was made soon after a daily paper while he was still the editor. But on account of the strenuous work involved in conducting a

daily newspaper he had to give up the job. Similarly he started a magazine called Mahārāṣṭra Sāhitya with the help of and under the management of Virkud a young non-Brahmin graduate and conducted it for a few years.

1. *Mulāñci Nivāḍ* (1892)—a fine short story conveying a good moral; 2. *Rāygaḍci Māhiti* (1896)—a short leaflet giving brief account of the famous fort of Rāygaḍ; 3. *Benjamin Franklince caritra* (1896)—a very readable book; 4. *Socrates va tyāce vicār* (1915)—Translation of Zenophen's *Memorabilia*. It is a good and readable translation. 5. *Sarkār va Khot* (1915) gives a very interesting historical account of the origin of the khoti tenure of land and the present position of the khots of Kokaṇ; 6. *Ṛtusamhār* a versified translation of Kālidās' poem of the same name; 7. *Arthaśāstrapradip* gives briefly and in simple language the summary of Koutilya's *Artha Śāstra*; 8. *Santañcā Paricaya*: critical account of the saint poets of old; 9. Stray poems published in *Kāvyaratnāvali*.

RĀMCANDRA BHIKĀJĪ JOŚĪ (1857-1927)

Rāmcandra Bhikājī Jośī was a Kokaṇasth Brahmin and was born at Murūd, district Ratnagiri. He was educated upto the Previous examination of the University. He then joined the teaching staff of the newly started New English School, Poona as a permanent teacher where he served till his retirement. He was at first a teacher of the Sanskrit language but later on he used to teach Marathi. As a young man he was very handsome. His dress and demeanour in the class and outside were so attractive that he was known to the students as a 'lady teacher'. But he was a very good teacher and he loved his pupils. He was against physical punishment but he advised and often expostulated with his students. He took keen interest in the welfare of his pupils.

During his spare time he studied the subject of grammar in general and Marathi grammar in particular and then he

wrote his great book on Marathi grammar which was soon recognised as an authoritative book on the subject and it superceded the old Dādobā Pāṇḍuraṅg grammar. Ultimately Joṣī's books (for, by that time he had written 3 graded books on the concentric plan for all Marathi standards and for all high schools standards) were recognised as the prescribed text books to be used in all schools. Rāmbhāu Joṣī lived in comparative poverty during his early middle life; but these grammatical books of his made him a rich man and in his green old age he lived in his own bungalow outside the city of Poona. The second subject to which Rāmbhāu Joṣī devoted his attention was the history of Marathi literature. On that subject too he wrote an authoritative book though it was soon superceded by Bhāve's book.

Rāmbhāu Joṣī being a nephew of the great reformer Vāman Abāji Moḍak had imbibed reformed ideas from his early age. So he was regarded as a great social reformer of Poona. He remarried his widowed sister even against the wishes of his aged father and incurred displeasure and persecution from the orthodox people in Kokaṇ. In politics he was a staunch liberal and a follower of Rāṇaḍe's school of thought.

As a young man he had great admiration for Viṣṇu-Śāstrī Ciplūṅkar and on that model he started a magazine called "Manorañjan āṇi Nibandhcandrikā" with the help of Haribhāu Āpte and Govindrāv Kāṇiṅkar. In its early days he was connected with Dnyānprakāś paper and Sudhārak and off and on he wrote articles on current topics. For many years he edited the Śālāpatrak, a school magazine started and conducted by the Citraśālā Press, Poona. His books are the following :—

1. Bālvivāh va Asammat Vaidhavya (1885);
2. Sadvyavahār (1894);
3. John Brightce Saṁkṣipta Caritra;
4. Punarvivāh Cālu Karāṇyāce Pariṇām;
5. Marathi Bhāṣecī Ghaṭanā;
6. Marathi Vyākaraṇ in three parts;
7. Marathi Vāṅgamay Vivecan;
8. Sulabh Alaṅkāra.

LAKSMAṆ RĀMCANDRA PĀNGĀRKAR

His native place is Paud, petā Muḷśī, district Poona. He was educated in the Poona New English School and the Fergusson College. After passing his B. A. examination he served for a time as a teacher in the New English School and then in some schools in Berars. But afterwards he devoted himself entirely to literature and especially to the study of the saint-poets of Mahārāṣṭra. As his books and especially his selections from poets became very popular and were to be seen in almost every house he made large profits and so could maintain himself in a decent style. Later on he practically became a vārkarī and went on regular pilgrimages to Pandharpur. He developed the art both of a Purāṇik (reciter of Purāṇas and their expositor) and of a haridās or Kīrtankār (sermon giver on religious and philosophical topics with illustrative stories from the Purāṇas). Pāngārkar has a sweet voice. He is a tolerably good singer. He has great command over language and he has memorised innumerable verses from the old poets and especially the Āryas of Moropant. He has many a mannerism in the recital of verses and songs of poets and quite peculiar intonation in reciting Āryas of Moropant. His reputation as a devotional and fascinating Kīrtankār and Purāṇik reached the ears of the ex-Mahārājā of Indore and so he was offered handsome pay of Rs. 200/- per month with free quarters and conveyance, and Pāngārkar readily agreed and thus became a state Kīrtankar and Purāṇik.

He is a prolific writer with a facile pen. But his style is cumbrous, pompous, verbose and he is inclined to exaggeration in his estimate of old poets. He founded a news-paper called Mumukṣu devoted like Kāśināthsāstri Lele's Modavṛtta to religious topics and he conducted it for many years.

1. Moropantāñce Caritra va Kāvya Vivecan (1908);
2. Rāmdāsī Buvā (1908); 3. Ṭīḷak Caritra va Ukti (1909);
4. Tukārām Caritra; 5. Āandalaharī; 6. Kavirāmāyan;

7. Mukteśvar Caritra va Kāvya Vivecan; 8. Nibandh-mālece Svarūp va Kārya; 9. Marathi Bhāṣeḥ Svarūp; 10. Pārijātkāci Phule; 11. Manobodh; 12. Life of Eknāth (1922); 13. Galit Puṣpe (1925); 14. Sant Caritramālā (1926); 15. Marathi Vāṅmayācā (ancient) Itihās Vols. 2; 16. Caritra Candra (Autobiography) (1938).

VIṢṆU VĀMAN BĀPAT

He was a great translator of Sanskrit books—philosophical and Paurāṇic. He translated and published in all about 20 books big and small. Some of the original works having literary value will be here referred to.

1. Ānandarāmāyaṇ Story (1924); 2. Cārvāk Darśan (1919).

MAṆGEŚ JIVĀJĪ TELAṆG (1872-1909)

Maṅgeś Jivājī Telaṅg was a Sārasvat Brahmin, his native place being Khānāpur, district Belgaum. He was a contemporary at the Deccan College of Messrs. Keḷkar and Kolaṭkar. He had taken part in the drama of Mṛcchakatik staged by the then students of the Deccan College. He passed the LL.B. examination in 1897 and began practice at Belgaum. Though he was a lawyer by profession he was greatly interested in literature and so took to writing for several magazines in Marathi. He was a great and ardent social reformer and he at once came to the front. For spreading the light of new ideas and especially for spreading reformed views on social matters in Karnatak which was comparatively a backward and bigoted province of the Bombay Presidency, Telaṅg started a newspaper called Dhurīṇa on the model of Sudhārak. His style was vigorous and earnest. He was a great advocate of industrial education for young men from the advanced classes. This shows how he was far in advance of his time. For the industrial development of the country he made an humble attempt by starting a society called Deśpāṇḍe Maṇḍaḷ. He died a

premature death. It is a pity that his scattered articles in newspapers and magazines are not collected and printed. He was a bit of poet too. His Saṅgīt Hajāmat was a humorous poem about shaving.

1. Saṅgīt Hajāmat (a poem) 1889.

DĀMODAR GAṆEŚ PĀDHYE

Dāmodar Gaṇeś Pādhye has now attained a green old age. But the greater part of his life was spent in Bombay. He received all his education in Bombay. After passing his M.A. examination in History and Philosophy (combined subjects in those days) he was for very many years Head-master of Gokulḍās Tejpal High School. Then he was appointed Secretary of the School Committee of the Bombay Corporation. Thus Pādhye's principal work has been that of an educationist.

At a very advanced age he was taken up as a professor of English in Nasik College from which he recently retired. Now he enjoys his well-earned rest after a long period of service in several Institutions and in various capacities. But besides being an educationist Pādhye was a journalist of repute. Being the head of a private High School not receiving Government grant and quite independent of Government control Pādhye was able to do the journalist work that he did. He was what was called in Marathi a 'Savyasācī Lekhak' (writer who could write equally well both in English and Marathi). He was for many years an editor of Induprakāś. He also edited the English paper called 'Spectator.'

In politics and social reform he belonged to the Rāṇaḍe School of Thought. It was through the moderate way in which he wrote that he did not come into conflict with Government authorities in his educational work. After he accepted the semi-government job of the Secretary of the Schools Committee he had to give up his connection with the

newspapers though he could still write on educational and other topics though under a pseudonym. His Marathi writings are the following :—

1. Navyā Viśayī Vād (1894); 2. Dr. Kāṇe Yāñice Caritra (1918); 3. Dukkḥāśru Mālā; 4. Lokamānya Ṭīlak Caritra; 5. Āmacyā Rājkiya Sthitiviśayī Vicār.

MALHĀR KHAṆḌERĀV CĪṬNĪS

Malhār Khaṇḍerāv Cīṭnīs belonged to that famous family which produced great patriots in Śivājī's and later times of Rājārām. After passing the B. A. examination he served in a school for some time during which period he studied for the LL. B. examination and passed the same in due course. He first began to practice at Satara. But he went to Amaraoti as an assistant to Moropant Joṣī, B. A., LL. B. who had a flourishing practice there. Malhārāv and Moropant had common views and were congenial companions. Malhārāv was Moropant's right hand man. As Malhārāv Cīṭnīs had a liking for literature he did not like to bother and struggle of an independent practising pleader. So he remained only an assistant though he was no less a lawyer than Moropant. Malhārāv was a sociable man with plenty of fun in him. So he had a large circle of friends. He died rather prematurely.

1. Viśvacamatkārmālā (1896); 2. Nav Kusum Mālā (1910); 3. Antarikṣātil Camatkār.

VIṢṆU DHONḌADEV KARVE

1. Indirā (1910); 2. Mulānkaritā Goṣṭi; 3. Sati Rānak Devī.

MOREŚVAR SAKHĀRĀM CĪTALE

1. Atmonnati (1898); 2. Victoria Rāñice Caritra; 3. Khotī Praśnāsambandhī Vicār.

BĀLKṚṢṢNA LAKṢMAṆ PĀṬHAK

1. Strīcaritra (1904); 2. Catak Cāndaṇi (1909);
3. Kokilā Vṛata Pūjā Māhātmya; 4. Navanāth Bhaktisāra Kathā Ras; 5. Rāmviṇay Kathā Sāra.

GAṆEŚ BALVANT MOḌAK

Gaṇapatrāv was the eldest of the four sons of Professor Bāḷājī Prabhākar Moḍak. He was educated in Kolhapur and passed his B. A. from the Deccan College. Then he served in several schools. He became an ardent politician of the extremist school of thought and so had to go to prison for some time. He was a versatile man but very unsteady and like a rolling stone did not gather moss. He died prematurely.

1. Hindusthānātīl Pramukh Rāṣṭre (1899); 2. Śrī Bhāḡvat Daśam Skandh (1904); 3. Ras Pañcādhyāyī (1904); 4. Saurāṣṭra or Kathiawar is a very well written book full of interesting information (1904); 5. Dnyān Guṭikā; 6. Nitya Niyam; 7. Lokamānyañcā Nirop.

JAGANNĀTH RĀVJĪ TILLŪ

1. Cār Kalyā (1900); 2. Svāmī Vivekānad Caritra (1902); 3. Suman Mālā (1906); 4. Dīpagrām (1908); 5. Mātṛvirah (1914); 6. Vikārvilās Nāṭak (1914); 7. Arvācīn Mahārāṣṭra (1817-1911).

DHONḌO KEŚAV *alias* AṆṆĀSĀHEB KARVE

Dhonḍo Keśav Karve is so well-known throughout the whole of Mahārāṣṭra that his name has become a household word. So I cannot say anything particularly new though I know his life and work, being related to both.

Āṇṇā (as he was called familiarly a name which became a household word) came from a poor Kokaṇasth family living at Murūd. So he had all his education done under difficulties and also by self-help. But he became a graduate from

the Wilson College, Bombay in 1884 with mathematics as his voluntary subject. Gopālārāv Gokhale was his contemporary student. So he knew Āṇṇā and his capacity of teaching. For, Āṇṇā, while in Bombay, had to do tuition work and he was a very successful teacher.

After six years a favourable event took place which gave a new turn to Karve's life. Bāḷavantrāv Ṭīlak left the Deccan Education Society which created a gap in the mathematics teaching in the Fergusson College. As Gokhale knew the teaching capacity of Āṇṇāsaheb he with the full consent of the life-members wrote to him to come to Poona to be a life-member of the Deccan Education Society. Thus he became a life-member and began his teaching work in the College. He did not take up any executive and responsible work in the institutions, reserving his spare time and energy for his social reform which he could not do in Bombay. Soon after he revived the widow marriage Association started under the patronage of Śrīmant Āppāsāheb Paṭvardhan the then Chief of Jamkhindī. So after his College work was over Āṇṇā could spend his time in meeting gentlemen and trying to ascertain their views and getting from each of them a written statement that he would dine with remarried people. After some time he handed the work to other remarried people. For, on account of an expected gift of both the site and a part of the cost of a building for a widow's home by a pensioner, which Āṇṇāsāheb took very gladly and at once formed his first society named Mahilāsram at Hīngane (Budruk) by the side of the river Muṭhā near Poona. It was a good site, its only defect being that it was malarial on account of sugar-cane plantations all about the place. But Āṇṇāsāheb did not change his plan and began his education work with six girls. All of them lived in a small thatched hut. He used to come daily to College walking all the distance of five miles or so and went back the same distance after college work. As soon as he served 20 years as required by the pledge to be taken

by a life-member he retired. Then he was able to devote his whole time and energy to his favourite and popular work. But a second unexpected and a wonderful opportunity came in the form of Sir Viṭṭhaldās Ṭhākarsī's famous gift of 15 lacs of rupees on conditions that Karve should either collect an equal amount or he should secure University recognition to the Institution. Karve took up the work of the Indian Women's University, and travelled even to Europe, Africa and America to secure financial help for his novel institution. In his old age he has now devoted himself to the work of rural education and the grand old man does a wonderful amount of walking in the course of his subscription work for the new cause.

Karve did some translations from well-known English classics. But his chief title to literary fame lies in his famous *Ātmavṛtta* or Autobiography. The book is a veritable storehouse of details of social conditions in the nineteenth century in Kokaṇ and Mahārāṣṭra. There will be found many a moving anecdote of the persecution which a social reformer had to undergo at the hands of orthodox Brahmins. He also gives us his mature views on social and educational matters with entire frankness and yet without offence to others' susceptibilities. Karve writes in a simple, straightforward style, does not descend to literary graces or false ornament; in fact he writes as he speaks. The autobiography is a model of frankness, integrity and copiousness.

1. *Manuṣyāci Mūlapīṭhikā* (1894); 2. *Nīti Siddhānt* (1895)—Translation of Spencer's book; 3. *Ātmavṛtta*; 4. *Paropakār* (1922); 5. *Hindī Sṛiyāñcyā Prītyarth māzi vīs varṣhe*.

DVĀRKĀNĀTH GOVIND VAIDYA

Dvārkānāth Govind Vaidya came of a respectable family of Sonār caste living in Bombay. His father, Govindrāv and his wife lived in Lohār chawl for 50 years a rare thing for a family to do. Dvārkānāth was born in 1877, however, outside Bombay, in Keḷave, district Kolaba. Govindrāv died

when Dvārkānāth was only 10 years of age. Dvārkānāth had an elder brother who turned out a vagabond and vicious boy and after the death of his father squandered all the property including his mother's ornaments. So she left Bombay and came to reside in Thana at her sister's. So Dvārkānāth received his secondary education in the Government High School, Thana. Dvārkānāth passed his school final examination in 1894. And soon after he began to study Law, but he was not destined to be a lawyer. For, he failed in the High Court examination and on account of family responsibility he had to seek service. About this time he became a member of the Bombay Prārthanā Samāj having come under the influence of the prominent Prārthanāsamājists like Messrs. Rānaḍe, Bhāṇḍārkar, Candāvarkar and others. Fortunately for Dvārkānāthpant he got the post of a clerk in the University office on a salary of Rs. 30 a month. Being an able and conscientious worker he steadily rose in his service and retired as the chief accountant of the University, the salary of which post was Rs. 300 per month. From his young days Dvārkānāthpant had leanings towards liberal ideas both in politics and social reform. He had also a devotional turn of mind. So he at once came to be a prominent Prārthanāsamājist. His weekly sermons were recognised as ennobling and fascinating. He soon began to write for Subodh-patrikā, the organ of Prārthanā Samāj. Looking to the literary talents of young Vaidya, the authorities of the Papers appointed him its editor, a position which he holds even now. For full forty years he has been the editor of the Paper. Messrs. Ṭīlak and Keḷkar, between them alone have exceeded the period put in by Vaidya.

Vaidya's domestic life had been quite happy, he being fortunate in having a wife devoted to him and to his work. But only after 18 years' common and happy family life, Gulābbāi (the name of Vaidya's wife) died in 1917. Since then Dvārkānāthpant is leading a widower's life devoting all his time, energy and money to his favourite literary work.

His work for the Prārthanā Samāj is of outstanding merit. He is a good singer and he introduced the practice of annual Kirtans and religious excursions. Vaidya has written till now numberless articles and editorial notes and literary criticisms in Subodh Patrikā. He has been known for his fair and sober criticism of views not liked by him. His independent literary works are the following :—

1. Jaganmohini devī Caritra (1899); 2. Nyāyamūrti Mahādev Govind Rāṇaḍe (1902); 3. Subodh Saṅgrah (1905); 4. Rāṇaḍe yāñcyā caritrāce khare svarūp (1915); 5. Ātmārām Pāṇḍuraṅg; 6. Life of Bhāṇḍārkar; 7. Prārthanā Samājācā Itihās; 8. Life of Sir Nārāyaṇ Candāvarkar.

CINTĀMAṆ GAṆGĀDHAR GOGATE

1. Bālājī Viśvanāth Caritra (1894); 2. Auraṅgaze-bāce Caritra: Parts I & II (1896); 3. Bālājī Bājirāv *Alias* Nānāsāheb Peśave Caritra (1908); 4. Hindusthāncā Itihās; 5. Thorale Śāhū Mahārāj Caritra; 6. Mahārāṣṭrātil Killyāñce Varṇan.

ŚRĪKṚSNA SADĀŚIV GHĀRPURE

Ghārpure was for some time a teacher in the Poona New English School. From there he went to Pandharpur as Head-master of the Local High School. Then he gave up service and he is now a Yatī (Sannyāsī) living in Poona and doing preaching work. He has reformed views. He exposes the folly of following Buvās :—

1. Alaukik Vaktrttvācī Bhāṣaṇe (1895); 2. Dinacaryā (1895); 3. Syutsautik (1911); 4. Sanātan Mānav Dharm Rahasya; 5. Mānav Dharm Rahasya; 6. Sanātan Hindu Dharmācī Mūla Tattve.

BALVANT TRIMBAK DRAVID

Balvantrāv belonged to Satara and was a near relative of Professor Dravid of the Fergusson and Willingdon Colleges.

He was a teacher in Government Poona High School. He was a quiet retiring man but with a true love of literature.

1. Kauravpāṇḍavañcā Itihās (1906); 2. Mahābhāratātīl upadeśapar goṣṭī (1906); 3. Dharmapade; 4. Bhāratāmṛta : Parts I and II; 5. Rāmasudhā.

VIṢṆU BĀLKṚSNA MAHĀDEŚVAR

1. Muḷāñcā Bhāgyoday (1906); 2. Nitiśikṣaṇ; 3. Vidvānāñcā Samāgam; 4. Akkal Śikaviṇārā bovā; 5. Ekā Sannyāśāce Lagna.

GOVIND ŚAṆKAR VĀVĪKAR

1. Nirmalā Prahāsan (1899) is a pathetic short drama of 41 pages very well written. The subject of the drama is widow marriage. As a realistic feature a mixed vivid English Marathi style is used in the drama. 2. Sāvitrī Caritra.

MORO KEŚAV DĀMLE (1818-1913)

Moro Keśav Dāmle was a Kokaṇasth Brahmin. He was born at Malgund, District Ratnagiri. His vernacular education took place at Dābhoḷ, District Ratnagiri and his High School education at Amaraoti. He joined the Deccan College in 1888 and passed B. A. examination in 1891 and M. A. examination in 1894. He was appointed a professor of Philosophy in Madhav College, Ujjain, Gwalior State. He worked there for 14 years but had to go elsewhere as the College was closed by the State. Then he became the Head-master of City Neil High School, Nagpur. He with his whole family died in the disastrous railway accident near Borivali station on G. I. P. Railway line in 1913.

He was the elder brother of the poet Keśavsut. He had a younger brother. All the brothers were highly intelligent persons and all were self-made men and all of them made their mark in the world though in different fields.

His books are the following :—

1. Ameriketīl Karāsambandhī Bhāṣaṇ (translation of Burke's speech on American Taxation); 2. Adhunik Asantoṣ (Burke's present discontents); 3. Vicār-bhramaṇ (Revolving of thoughts); 4. Śāstriya Marathi Vyākaraṇ (scientific Marathi grammar).

SITĀRĀM KEŚAV DĀMLE (1876-1921)

He was a Kokanasth Brahmin, his native place being Malgund, District Ratnagiri. He was the youngest brother of Prof. Dāmle. After completing his education upto B. A., LL. B. Sītārāmpant Dāmle served for a year as professor of English in the Fergusson College, Poona. Then he began to practise as a pleader in Poona. But in 1906 he took part in the boycott movement and joined openly Ṭīlak's party. He was made the editor of a daily named 'Rāṣṭramat' started with the help and encouragement of Baḷvantrāv Ṭīlak. By his literary and skilful writing Sītārāmpant Dāmle made the daily a popular paper. But the paper was confiscated by Government in 1910. Dāmle then started a magazine called 'Rāṣṭroday' but it became short-lived. After this he began to write for Citramayjagat a magazine of the Citraśālā Proprietors. He published many a novel serially in that magazine. In the meanwhile he started his own magazine, 'Rājakāraṇ.' In the Muḷṣī Satyāgrah movement Dāmle took part and hence he had to go to jail and his magazine stopped automatically. But since his release from jail he did not keep good health and began to grow weaker and weaker. It was found that he suffered from Paṇḍurog (anæmia). He suffered for a short time and succumbed to the disease. Sītārāmpant Dāmle was a versatile and active man and had a literary talent. But he was a rolling stone. He did not steadily keep to one business. So he could gather no moss in the form of money or high reputation. But all the same he was

an able man and inspite of manifold activities he has left a good amount of literature behind him.

1. Jaga he trividh āhe : a social novel; 2. Nyāya ki Anyāya; 3. Donaṣe Varṣāpūrvī; 4. Vasaicā Raṇasaṅgrām; 5. Kārlāilce Caritra; 6. Mahātma Gandhīnce Caritra. 7. Miscellaneous writings.

GOVIND KĀSĪNĀTH CĀNDORKAR

He was a pleader at Dhulia. Śaṅkar Srikṛṣṇa Dev and he were great admirers of Rājvāde and they helped him a good deal in his historical search. They themselves were research scholars of no mean order.

1. *Ārya Lipi* (1907) is a critical essay about the origin of Devnāgarī and Moḍī lipi (script). It is quite a readable essay though on a technical subject; 2. Trimbak Kavīcā Bodh; 3. Dnyāneśvarāce Yogavāsiṣṭa; 4. Stray writings.

ŚĀNTĀRĀM ANANT DESĀI (1867-1914)

He was born at Kumbavada, Taluka Rajapur, district Ratnagiri. His father was a khot (landlord) but he died early and left Śāntārām an orphan. He passed the matriculation examination from the Ratnagiri High School in 1887. He joined the Deccan College and receiving no support from home he had to manage somehow with the scholarships that he got throughout his college career. He passed his B. A. examination with Logic and Moral Philosophy as his voluntary subjects in 1890 and was then appointed a Dakṣiṇā fellow of the College. He was a favourite student of Dr. Selby the Principal of the College and Professor of Logic and Moral Philosophy. He was a fair but very short and thin man. The students of the college could never think of him as a teacher and a fellow in the college. He was quiet by nature and a little taciturn. He passed M. A. examination in 1893 and then went to Bombay and joined

the law class, and in due course passed LL. B. Examination. But a quiet God-fearing and taciturn man like Desāi could never have succeeded as a lawyer. Fortunately he got a very suitable job without having to wait for it. He was appointed a Professor of Philosophy in the Holkar College, Indore. He made a successful professor of Philosophy. He had a natural liking for philosophy and had a philosophic temperament. So his teaching was quite successful and he won the golden opinion of his pupils. He continued to be a professor till his premature death in 1914.

Prof. Desāi had become a member of the Brāhmo Samāj of Indore and was the Secretary of the Samāj for many years. He conducted on his own account a Marathi magazine called 'Vidyārthi' (student). It was in this magazine that almost all his Marathi philosophical writings were published serially.

1. Upaniṣadātil Vacanāncā Saṅgrah; 2. Vaidic Dharmāce Svarūp; 3. Vaidik Dharmāce Param Rahasya; 4. Gahan Viṣayāvar Alpa Vicār; 5. Tukārāmācyā Abhaṅga-ratnāce hāra.

TRIMBAK RĀMCANDRA LUKTUKÉ

1. Vidyārthi (1882); 2. Kuṭil Mantri (1885); 3. Suśikṣaṇ Mālā (1887); 4. Prapañca Rahasya (1902); 5. Lahān Mulānce Anna (1903).

NĀRĀYAṆ BALVANT CAVĀN

1. Aravind Ghoṣa Yāñci Vyākhyāne (1908); 2. Vinod Laharī (1913); 3. Gāndhī Caritra (1914); 4. Tīn Kṛṣṇa Kṛtye; 5. Giliṭ (Sacitra).

APPĀJĪ VIṢṆU KULKARNĪ

1. Maujaca Mouja (1896); 2. Marathi Raṅgabhūmī (1903); 3. Ṭīlakāñci Gelī Āṭha Vārṣe (1909); 4. Nibandha-āvali, I and II; 5. Veḷa Āṇi Tyācā Sadupayog.

DATTĀTRAYA RĀMCANDRA KULKARNĪ

1. Vinodācī Divālicī Bheṭ (1910); 2. Virkanyā Kamal Kumārī (1914); 3. Ghora Pramād (1914); 4. Bobaḍe Bol (1914); 5. Bodh va Karmanūk (914).

KṚṢṆĀJĪ BĀPŪJĪ MĀNDE

1. Pūrvekādīl Tārā (1887); 2. Bhayaṅkar Śāsan-is a short but interesting story showing the evil of immorality and vice (1903); 3. Dev Tārī Tyālā Koṇ Mārī (1906).

VINĀYAK VIṢṆU SĀTHE

1. Kṛtadnya Gulāmācī Goṣṭa (1899); 2. Soḍat va Jugār (1911); 3. Upadeśapar Goṣṭī, Parts I and II (1913).

KṚṢṆĀJĪ KĀSĪNĀTH PHADKE

1. Tāisāhebāncī Kār wāī (1910); 2. Subrahmaṇya yāñce caritra (1918); 3. Jarmanice Dāvpeca; 4. Harakirī; 5. Life of Saint Sakhārām Bovā Kawād (1918).

NEMCANDA NĀRĀYAṆ CAVAḌE

1. Jaināmṛta Sār (1894); 2. Harivaṁśa Purāṇ (1907); 3. Updeś siddhānt mālā; 4. Saṅgīt Suśil Nāṭak (1915).

PARAŚRĀM DINKAR CITRE

1. Bhārat Bhāgyoday (1908); 2. Ekanāthāce Avatar-kārya; 3. Punhā Śrī Kṛṣṇa.

DATTĀTRAYA ANANT ĀPṬE (1882-1919)

Dattātraya Anant Āpṭe alias Anantatanay was born in 1882 at Junnar, district Poona. After having received his secondary education in Poona he had to seek service for maintaining himself and his family. He served in the Irrigation Department of the Bombay Government. He devoted his leisure time and energy to literary work for which he had a liking from his young days. He had imbibed the nationalist

spirit prevailing in Mahārāṣṭra. He had a love for Marathi language and literature. He has made a considerable contribution to Marathi literature by his fine and fascinating books on a variety of topics. They are as follows :—

1. Bhāminivilās Nāṭak (1904); 2. Kavicarita (1906) this book is modelled on a similar book written by Janārdan Rāmcandraji. The design is to write lives in three parts i. e. Sanskrit Poets, Prākṛt Poets, and modern poets. 3. Hṛday Taraṅg; 4. Mahārāṣṭra Bhagavadgītā; 5. Bālgītā. 6. Gīta-Govind Kāvya—a translation; 7. Zopālyāvaril Gītā; 8. Puṇyāci Parvati; 9. Śāradā dūtikā; 10. Sanātan dharmaṁche svarūp.

BĀLKṚṢṆA ŚRĪDHAR KOLATKAR

1. Sṛṣṭi Nirīkṣaṇ (1911); 2. Phalazādāñci Lāgvada (1911); 3. Prāṇisāstra va Tadantargat Nirīkṣaṇ; 4. Bālkathāmṛt.

VIṢṆU GOVIND CIPLŪŔKAR (1862-1915)

He was born at Poona. He was educated in the Baroda Vernacular College. He became a proficient doctor. He also knew the art of photography. He had a great respect for the old saint poets of Mahārāṣṭra and he had studied their works with devotion and with care.

1. Mrgayā Kutūhal (1907); 2. Vicārī Pramīlā (1913); 3. Hindusthānātil Sarpa.

GAṆEŚ RĀMCANDRA ŚARMĀ

1. Sārasvat Bhūṣaṇ, Part I (1910); 2. Sārasvat Ratnamālā (1910); 3. Āryotsav Prakāś (1910).

ANTĀJĪ DĀMODAR KĀLE (1867-)

His native place was Ratnagiri. His father was very poor. He was a chess player. He founded Paisā Fund in 1898.

1. Hindusthancyā Sadya Sthitice Citra. (1899); 2. Paisā Phaṇḍācā Itihās (1917); Shetkī Bāgāit.

GAṄGĀDHAR VĀMAN LELE

Gaṅgādharrāv was a Poona man through and through. He was born and brought up in Poona. After passing his B. A. from the Deccan College he became a teacher in New English School. After some time he was taken up as a life-member. He was a quiet and retiring type of man. But he was a lovable creature. He was an intimate friend of Professor Bhānū.

1. Liṅga Purāṇ translation (1912); 2. Upamanyūci Goṣṭa (1912); 3. Matsya Purāṇ (1912).

BĀLKṚṢṆA ĀTMĀRĀM DRAVĪD

1. Rāmsudhā (1903); 2. Dharmapada. (1903).

MĀHĀDEV GOVIND ABHYAṆKAR

1. Vālmiki Rāmāyaṇ Nibandh. (1903); 2. Rāmāyaṇā - nantarace Bhārat.

KĀSĪBĀI HERLEKAR (1874-1936)

Mrs. Kāśibāi Herlekar belongs to the select band of ladies who were educated in the old days. She was born in March 1874 in the Dev family of Rajapur, district Ratnagiri. Both her parents were educated and took a keen interest in education. Kāśibāi was educated in Baroda and the Huzur Paga in Poona, and distinguished herself by her Marathi scholarship at the School Final examination in 1895. She was already married and in service at the time, and it was in the intervals of service and domestic work that she prepared herself for the examination. She was till her retirement the Head-mistress of the Primary Marathi School and of the Gujarati Female Training College in Baroda. After her retirement she travelled far and wide to see the beauty spots of India. She was a social reformer and she encouraged her daughters to go ahead in social matters. She in particular took a keen interest in the problems of women.

She was a regular contributor and reporter to the Sayājī Vijay at Baroda and the Induprakāś of Bombay. She wrote a number of short stories in the Manorañjan and other periodicals on topics of interest to the middle classes. She wrote in an easy, homely and yet literary style the pure simple marathi which only women know how to write. As is to be expected she is also the composer of a number of children's stories, poems and nursery rhymes, some of which have become popular-particularly the nursery rhymes: "Eka hotā mulgā, tyālā sāpaḍlā hulgā". She also wrote a middle class novel called "Saṁsārātlyā Goṣṭī" (Tales of home-life) which became popular. She has the rare quality of a chaste humour. Mrs. Herlekar can be regarded as one of the pioneers of women writers of Marathi literature.

1. Vāṅmaya āṇi Striyā (1909); 2. Saṁsārālyā Goṣṭī. (1900).

ŚAṆKAR ŚRĪKṚṢṆA DEV

He received his higher education in Poona at the Deccan College. Then he went to Bombay and passed his LL. B. After passing he began practice at Dhulia and soon came moderately successful. Like Vijāpurkar Śaṅkarrāv Dev is an example of simple living and high thinking. Messrs. Cāndorkar and Dev were great admirers of Rājvāde and helped him a good deal in his research work. But Dev's special work is his exceptional devotion to and reverence for Rāmdās. Rāmdās has been extoled to the skies by Dev. He is almost defied by him. A fine Mandir is built by Dev out of public subscription at Jāmgāv the birth place of Rāmdās. Dev's great literary work concerns the writings of Rāmdās and his disciples.

1. Japancī Mardumakī (1903); 2. Āpaṇa Koṇ ? (1900).

MAHĀDEV RĀJĀRĀM BOḌAS

Mahādev Rājārām is a son of the famous Rājārām-śāstri Boḍas.

After becoming an M. A., LL. B. he began practice in Bombay. He has been writing in Marathi off and on but his work does not come up to the level of his father's nor to his own learning.

1. Grām Samsthā (1894); 2. Vyāpārī Śikṣaṇ.

KEŚAV LAKṢMAṆ OGALÉ

1. Vedakāl Nirṇay (1908); 2. Ārya Lokāñce Muḷa Sthān. Both these books are translations of Bālvāntrāv Ṭīlak's famous books.

VITṬHAL BĀLKṚṢṆA BHĀṬE

Vitṭhal Bālkṛṣṇa Bhāṭe passed his B. A. Examination in 1886 with Natural Science from the Elphinstone College Bombay, winning the Nārāyaṇ Vāsudev Science Scholarship and was for some time appointed a Fellow. Then he took Government service in the Bombay Secretariat. He was induced by Goḷe to give up government service and join the D.E. Society which he did in 1889 as Professor of Biology. He left the service of the Society to go to Hubli as the Headmaster of the Lamington High School. He died at Hubli in 1915. Bhāṭe was the first Professor of Biology in the Fergusson College and taught that subject earlier in the school. He used to take great pains in teaching his pupils. He laid out the botanical garden of the Fergusson College. He was the author of the "Vanaspatiśāstra" or Text-book on Botany, and of "Botany for School Final Students" which was also meant for students. He is to be noted as among those who made pioneer attempts to naturalise the scientific lore of the west in the Marathi language.

1. Sajīva Sṛṣṭīl Camatkār (1894); 2. Jīvan Śāstrācī Tulanā, Parts I and II (1897).

HARI GAṆEŚ GOPBOLE

1. Ātmavidyā (1911); 2. Jīvit Vidyā. Both the books were published in the Dābhoḷkar Series.

SADĀŚIV HARI BHĀVE (1881-1913)

He was educated upto the standard of the Matriculation. He had a great knack of correctly and fully reporting speeches and lectures without knowing shorthand. He used to write in papers and magazines under the name 'Sadāśiv'. His essay "Bhondū Gurūñcī Sāt" was highly thought of. His essay seems to be a prior echo of the present controversy on the subject.

1. Ṭṭakāñcī vyākhyāne, Parts I and II (1909).

GAṆEŚ MOREŚVAR GORE

1. Alāṅkār Candrikā (1905); 2. Kāvya Doṣa Dīpikā (1908); 3. Japān.

BHĪMADEV ŚARMĀ

1. Don Kharyākharyā goṣṭī (1901) is a fine little story probably an adaptation of some English story. This story depicts how a mahār family of noble ideas receives the Emperor Humāyūn and how a daughter of the family marries an Umarāv (nobleman) of Delhi and how ultimately the family adopts Mohammedanism. This conclusion rather looks curious and is against the spirit and character of the people depicted in the story. But all the same the story is interesting and is finely told and in good style.

VAMAN NARĀYAN ŚEṆAVĀI

Śikṣaṇ Prasārak Saṁsthā (1905) is a fine essay of 39 pages giving an account of Portuguese territory both natural and historical. At the end of the essay a scheme of an educational Association is given in the form of a letter.

VISNU SOMANĀTH SARAVATE

He belonged to Mahārāṣṭra proper but went to Indore to seek his fortune. First he got a teachership in a private Institution. But soon he was taken up in Indore State service in the Education Department. He rose to be an

Inspector of Schools. As a teacher he was eminent and so was respected by all.

His books are these :—

1. Svātantrya Bodh (1907); 2. Vāgvihār (1885).

DVĀRKĀNĀTH TRIMBAK VAIDYA

1. Rūpamati or Girnār Parvatāvaril Prema Rahasya (1816). This is a story of a Rajput outlaw whose interesting history is given by Lokahitavādī in his history of Gujarat. It is a fine story and finely told. It is worth reading.

RAGHUNĀTH BĀVĀ BHIṆGĀRKAR

1. Śrī Dnyāneśvar Mahārājāñcā Kāla Nirṇay va Saṅkṣipta Caritra (1900).

BHĪMAVADUTA

1. Mokṣa Mārga Pradīp (1905). This book is based on the Bhāgvat, but, it is not a regular translation literal or free. In fact this is an independent book written in simple prose and therefore reads like an original book. Of course the whole thought is old, but it is put in clear and intelligible Marathi language. This book is intended to make the teachings of the Bhāgvat easily accessible to the mass of the people in their own tongue and as such it is useful and is an addition to literature.

EKNĀTH GAṆEŚ BHANḌĀRE

1. Śāntārām Dādā Gavaṇḍī Yāñce Caritra (1909).

This is a fine short life of the saint—artizan Gavaṇḍī of 37 pages. It describes the miracles wrought by the saint and his preceptor. In spite of this superstition in the book it is written in fine simple Marathi. It is a model of a literary life. At the end there are good verses about the life of the saint.

LAKSMANRĀV MĀNE

1. Darjiling Varṇan (1904). This is an interesting account of Darjiling giving a vivid description of the place, its products and its people. It is a book worth reading.

ANANT SAKHĀRĀM MĀLVE

1. Rāgavilās (1905) is a fine book dealing with the science of Music. The information is given in simple and clear language.

UKHĀBHĀI DHANĀJĪ PATEL

1. Āryāñci Gāyankalā (1909). This is a useful small pamphlet giving a brief description of the principal *rāgās* of Hindu Music and a description of the several instruments of Music. It further gives illustrations with the Sārigama (Seven notes) of the several *rāgās*. The book is worth reading.

ĀTMARĀM APPĀJĪ PĀṆDE

1. Sāthī Buddhi Nāthī (1896). This is a satirical farce of the two acts dealing with the immorality of a stingy *sāvkār* (money-lender). It is a readable farce.

NĀMDEV SADĀSIV PĀṬIL

1. Sāmpratācyā Lagnacāliviṣayī cār vicār (1898). This is a well-reasoned and well-informed essay of about 90 pages on the social subjects of early marriage, widow marriage, ill-assorted marriage, polygamy and marriage expenses. It is written in clear, simple and intelligible language. It is worth-reading even now.

BHIKĀJĪ MAHĀDEV PENPSE

1. Sāyan—Nirayan Vād (1904) is a short essay giving in clear and non-technical language the difference between the two forms of calendars and advocates the adoption of Sāyan Pañcāṅga.

HARI DĀMODHAR PĀṬHAK

1. Rāmchandraṛāv Gopālṛāv alias Āppāsāheb Jamkhinḍikar Yāñce Caritra (1910). This is an independent and original book written from the personal knowledge of Śrīmant Āppāsāheb and inspection of the State records. It makes a valuable addition to the meagre section of lives and biographies in Marathi literature.

YAŚAVANT ŚAṆKAR VĀVĪKAR

1. Vācan (1907)

ANANT LAKSMAN JOŚI

1. Rāygaḍace Varṇan (1895)

DHUNDIRĀJ VIṢṆU CIPLŪṆKAR

1. Īsatantra (1907). This is a short tale of only 47 pages full of quotations from Tukārām and calculated to lead a man to devotion. It is well told and in simple language. It purports to be a story of an orphan Cabyā living at Kalyān who became fond of religious literature and was imbued with its teaching.

GANES ŚRĪDHAR KOLAṬKAR

1. Saṁsārmārgopadeśikā (1911). This was a book published posthumously by the brother of the author by name Kṛṣṇājī. He died of plague in 1906. He was a renowned schoolmaster and he was called Gurujī by young and old. The book consists of four parts. The name of the book was suggested to the author by Cobbett's "Advice to Young Men." But it is written independently and is based on the author's own experience and observation. It is a book worth reading.

VIṢṆU GOPĀL ĀṬṬE (1851-1819)

He was a Kokaṇasth Brahmin. He was educated partly at Dharwar and partly at Kolhapur. He passed his

Matriculation examination in 1873. Then he joined the Grant Medical College and passed L. M. & S. in 1878. He was appointed assistant surgeon Haveri, district Dharwar, but, he was soon taken up in Kolhapur State service and became a State Surgeon. He turned out to be an eminent surgeon and became well known in the whole of the Southern Maratha Country. He was very kind and operated freely for the poor.

1. Grām Vaidyā. 2. Prasūti Cikitsā.

CINTĀMAṆ NĀRĀYAṆ MUZUMDĀR

Cintāmaṇ Nārāyaṇ Muzumdār is a hereditary Sardār of Baroda State. He is very fond of Tālīm and has his own Tālīm for teaching physical exercises and games to boys. He conducted for many days a magazine called 'Vyāyām' devoted to physical culture.

1. Śevatacā Sūr Vāgher (1897); 2. Malkhāmb.

ĀCĀRYA K V. KĀLGADKAR (1857-1819)

He was a native of Karad. He received his vernacular education there. He was a vernacular teacher and after the period of his service was over he retired. He was a zealous member of the Bhārat Itihās Saṁśodhak Maṇḍal and read many papers before it. He wrote in several magazines:- Vividhdyānavistār, Śālāpatrak, Kāvyeitihās Saṅgrah. He wrote his autobiography in 1919.

VĀMAN VIŚVANĀTH JOŚI

Vāman Viśvanāth Jośi was born and brought up in Poona and so came under the influence of the ideas of reform preached by Āgarkar. Through poverty he could not receive higher education and had to seek service. He joined the G. I. P. Railway Service. He was at Zansi for some years. But his zeal for reform and particularly for that of widow marriage was so keen that he gave up his railway job and came

to Poona. There he became a clerk in the Fergusson College. But he spent all his leisure time and energy for the widow marriage cause. He was appointed assistant secretary of the Widow Marriage Association. His work as secretary was very good. He was a fine speaker. He looked very grave and serious but he had subtle humour and satire in him. So his speech was highly interesting and impressive. He learnt the Hindu marriage ritual and used to perform remarriages in the absence of a regular priest. His was a fine example of devotion to a single cause.

1. Vidhavā Vivāh Śāstra Saṅgrah (1911); 2. Īśvar-candra Vidyāsāgar Caritra.

HARI VIṬṬHAL PARACURE

He came from Palgad, Taluka Dapoli, District Ratnagiri. He was an ardent social reformer. He was an intimate friend of Vāsudevvrāv Patvardhan. He had married a widow. He was a teacher in Berar Government High Schools. He used to write on social topics in Āgarkar's Sudhārak.

1. Āgarkarāñce Caritra (1896).

GOPĀL ŚĀSTRĪ HARIDĀS

1. Vyākhyānamālikā (1911); 2. Kīrtan Taraṅgiṇī (1911).

KRŚNĀJĪ NĀRĀYAṆ ŚĀSTRĪ

1. Purāṇātil Nakalā, Parts I and II (1911). This is a collection of very interesting and comic stories told in simple Marathi. They are 40 in number. 2. Pāṇḍav Cālīṣī (1911) is also a collection of very interesting stories. These stories were taken by the author from an unpublished Sanskrit work. The stories are well told in simple language.

NĀRĀYAṆ BHĀSKAR PAṆḌIT

1. Striyāñcī Kartavye (1896); 2. Vyavahāracandrikā.

VĀSUDEVĀNAND SARASVATĪ SVĀMĪ

1. Datta Māhātmya (1903); 2. Svadharm Rakṣa-
nāci Mohim (1903).

SADĀŚIV DINKAR VAZE

1. Haldighātāce Yuddha (1910).

R. B. MOGHE

1. Kajāg Sāsū (1896); 2. Ādhunik Vakīl va Tyācā
Kārkun or Divyākhalī Andhār. This is a light farce dealing
with the pleader and his clerk and their doings.

SADĀŚIV BĀPŪJĪ KULKARNĪ

1. Bhāṣā Saundarya (1908); 2. Vaidic Dharm Vilāp.

BALVANT HARI KHARE

1. Amand Pariṣadene Kelele Dharm Bhāṣya va
Dharm Mimāṃsecā Saṅgrah; 2. Rājakanyā Lupsunji Hicā
Vṛttānta va Dharm.

RĀMRĀV KR̥ṢṆA JĀTHĀR

1. Avyaktaboḍh (1896). This book gives an auto-
biographic history of the origin of the book in the preface
and the book though philosophical is written in a literary
style and consists of occasional dialogues. The manner of
writing is novel and interesting. 2. Svānand Sāmrajya
(1899), Parts I and II.

KEŚAVRĀV KORHĀṬKAR

1. Kristī Mata Khaṇḍan (1902)

Now, at the end of the long and rather tedious survey
of prose writers I come to the last section of this period i. e.
Christian writers and anonymous writers. Let me proceed
to survey their work.

JOSEPH DAVID PEṆKAR

1. Saṅgīt Estar Rānā Nāṭak (1907); 2. Dāniyalce Mānasik Dhairya (1907); 3. Saṅgīt Joseph Nāṭak (1907); 4. Raṣiyāṭil Yahudī Prajā (1907).

GRIERSON

1. Marathi Bhaṣecā Nakāṣā (1905); 2. Linguistic survey of India Vol. VII. This contains characteristic Marathi passages as specimens of language. Grierson says about the Marathi language :—

“Marathi is a remarkably uniform language. It has only one great dialect Kokaṇī.”

MRS. ABBOT

1. Ānandibāi-Goṣṭa (story) (1903).

RICHARD SCHMIDT

1. Śukabahāṭṭarī (1897). Translation from Sanskrit.

REV. A. MANWARING

1. Marathi Mhaṇī (1899).

This book contains 1910 proverbs classified and arranged according to the subject matter into 14 classes, the last class being called unclassified. This must have been a work of many years. The author gives the purpose of the book in the following words :—

“The only excuse which can be offered for the issue of this book is the importance of preserving as far as possible all proverbial expressions which depict the thought and character of the people before they pass out of use altogether; for although they are well known to the elders of the present generation they will probably be less known, less loved, and less used by the coming race with its Anglaised education and its modern literature.”

This is a fine book of reference. The author gives meanings of the proverbs and parallel English proverbs. So this book is useful for comparative study of the two Languages, i. e. Marathi and English. The book deserves reprinting.

HYAM SAMUEL KIHIMKAR (1831-1908)

Hyam Samuel Kihimkar was a beni Istriel. He was born at Alibag, district Kolaba. He came to Bombay in 1854 and studied English privately. After finishing his education he took Government service and rose to the position of an assistant to the Inspector-General of ordnances. He took pension in 1881. He died at the ripe old age of 77. He is said to have spent 4 lacs of rupees for the lame and the infirm. He has written good many books in Marathi.

CHRISTIAN BOOK AND TRACT SOCIETY

1. Yeśu khristācyā bārā preṣitāñci Saṅkṣipta Caritre.

This is a collection of short lives of the 12 apostles culled from the Bible and told in the simple narrative style. The book is a readable book.

ANONYMOUS WRITERS

1. Dnyānadān Grantha Mālā (1905). These are two small leaflets in defence of Hindu religion and its principle that one's own religion is the best and that a foreign religion is dangerous. This principle was told to Arjun by Kṛṣṇa in the Gītā. 2. Saṅgīt Saubhadra (1904). This is a new version with new and separate padas of the famous drama of Kirloskar. 3. Āmci Rāṣṭriya Sabhā (1904) is a well written tract giving the aims of the National movement. 4. Paṇḍitā Ramābāi-Padyātmak Caritra (1904). This is a versified short life of the famous lady; 5. Rev. Nehemia Gore Yāñce Caritra (1896). This is an interesting short life of the famous Śāstrī convert; 6. Victoria Mahārāñice Diamond

Jubilee Caritra (1897). This is an interesting and readable book. It is not a translation but an independently written short life from English books. This book contains translation of part of the famous Queen's proclamation of 1857. 7. Paṇḍit Jagannāthraṃ Caritra (1902). This is a short but interesting essay on the great Paṇḍit and Poet; 8. Pavitra Mirābāi (1910) is a historical novel on the life of the famous saint Mirābāi; 9. Sayājirāv Gaikawāḍ Yāñce Saṅkṣipta Caritra (1910). This is a short life of the renowned Prince written by Kaśināth Nārāyaṇ Gotri who was in intimate contact with the Mahārājā, being in Khāsgī office and with him in his travels; 10. Sādhana Catuṣṭay (1911). This is a rendering in Marathi of the famous theosophical book "At the feet of the Master". It is a book worth reading; 11. Paṇḍharī-varṇan (1912). This is a well written book worth reading; 12. Sītārām (1912) is a finely adapted novel from Bankim-candra's novel of the same name; 13. Kaḷasūtrī Ghoḍā (1896); 14. Audāryācā Māslā (1896); 15. Bhavānī Talvār (1896); 16. Capavilele Dravya (1899); 17. Vikalpa Vimocana Nāṭak (1907); 18. Samān Śāsan (1907); 19. Viramaṇī (1908); 20. Jyādūcā Soṭā (1909); 21. Nīlāmbarī (1909).

CHAPTER XI

Period : 1912-1918.

The eighth period from 1912-1918 of my History of Modern Marathi literature forms the shortest period. It consists of only six years. It begins with the jubilations of the people over the cession of the disruption of Bengal and over the great proclamation of the King Emperor at the historic Darbār of Delhi. It ends with similar jubilations of the British Empire and of India over the cession of the World War and the truce proclaimed between the warring nations. But the intervening four years witnessed the beginning, the disastrous spread and the end of the world-war. These four years were terrible ones causing untold misery, starvation, suffering and anxiety to thousands and millions of people all over the world. The toll of death taken by the war was about 10 millions of young men. India was not actually the seat of war. So it did not meet with the misery and the starvation from which the people suffered in those countries where war and campaign were actually raging. Though there was anxiety about the issue of the war on the part of the Indian Government and the people, this was a period of prosperity and progress on the whole. For, prices of foodstuffs and other materials required for war increased enormously. So, both manufacturers and merchants made huge profits. Government encouraged the establishment of new industries. For, Government could not get, without very great difficulty even at high prices, the things they required for the ordinary administration as also for war purposes. The activities of Government departments increased enormously. So more and more men were required, in Government service. Recruitment for the army was going on vigorously. So every willing worker found ample work and lucrative job. Thus,

the period of the war was one of great prosperity for the people of India. Money poured into the country and the war loans raised at a high rate of interest afforded very good investment for people with plenty of money in their pockets. Let us now see what the effect of the war was upon literature as regards our immediate subject for consideration. The first effect of the war upon uneducated and educated people alike was a rage to get war news from the centres of campaigns and war zones. This curiosity of the people was satisfied by an enormous increase of daily, biweekly and weekly papers. It is the peculiarity of news-paper reading that once, for any reason, a person begins to read papers, the habit is formed and even when the original cause disappears the rage for news and especially foreign news persists. This has been actually the case among Indian people in general and among the Marathi-speaking people in particular. The news-papers are now-a-days as necessary to life as food is. So, one finds many newspaper boys with daily papers costing a penny, half a penny or even less, cycling about with cries of sensational news of the day. This phenomenon is not confined to cities only but is to be seen even in villages. The second effect is the love of books. Once a person begins to read papers which can be easily finished in an hour or so and generally in the morning or in the evening he wants books for reading in his leisure time and on holidays and when he has nothing else to do. Thus, there is an increasing demand for literature of every kind, light, serious, scientific and religious and what not.

This fact of the great demand for literature in general is confirmed by statistics of books in this period of six years.

I have classified the books published in this period and I can now put in a table here showing the number of books in the different kinds of literature. The table will tell its own tale.

Comparative table of the different classes of books published in the VII and VIII period.

Period VII of 16 years. 1896-1912.		Period VIII of 6 years. 1912-1918.	
1 Poets	41	Poets	45
2 Dramatists	36	Dramatists	45
3 Novelists	19	Novelists	74
4 Prose writers	167	Prose writers	162
<hr/>		<hr/>	
263		326	

With regard to the table given above it may be mentioned that no account is taken of newspaper writings which grew in number and importance as time went on and which increased enormously in the period of the chapter. Secondly the several classes of writings and their number are those which I have included in this history. The actual publications are far more than those which are accepted for reference. For many of the publications have no literary value and are occasional or technical.

As stated in the table there are 45 poets great and small. For, this number includes the names of persons who have written a few verses provided they are tolerably good and have some literary merit. Of these only a dozen or so deserve to be called real poets. The others are more or less versifiers who have some poetic talent. Of these again some were really promising and would have been entitled to be called poets if they had a larger output of poems to their credit. For, to be entitled to the name 'poet' a writer must at least have actually written poems having both quality and quantity.

Before I proceed to the detailed account of the writers and their works in this period, I must make special mention of some institutions or literary workshops as it were started at the beginning of this period by private persons, and by

royal personages, which institutions made a great and a striking contribution to the modern Marathi literature in the form of valuable publications.

The first institution of this kind was founded by no less a person than the most enlightened ruler in India i. e. His Highness Sir Sayājirāv Gāikvād of Baroda.

In April 1912 His Highness the Mahārājā Saheb announced at the fourth Session of the Gujarati Sāhitya Pariṣad held in Baroda that he would set apart a sum of rupees two lakhs, the interest of which would be used to help the publishing of original works and translations in vernaculars. Government Promissory notes of this face value were accordingly bought in September 1912 and deposited with the State Accountant General who pays the interest amounting to about Rs. 6000 a year to the Department of Education. The object of this fund called the "Etaddeśiya Sāhitya Pariṣad Fund" was to enable the people in the villages, towns and cities to gain access to the best thoughts of the most civilized nations in the world. In the words of His Highness the Mahārājā Saheb it would be thus stated :—

"I would bring to the poor man or woman, the ordinary man of the bazaar, to the common people everywhere, the wealth of literature now only known to the educated."

For want of a special staff upto 1917 the progress of the work was not very satisfactory. In 1917 there was created a Translation Branch in the office of the Vidyādhikārī i. e. the Commissioner of Education. The Branch consisted of one Translation Assistant, one clerk and one peon. The staff expenditure is not charged to the interest of the fund. A Translation Committee of experts in various languages was similarly appointed in 1927 to advise the Branch on the translations to be undertaken. This is also the present executive machinery.

Up to the end of July 1938 this branch had published or helped the authors to publish 76 Marathi books. 51 were in Sayājī Sāhitya Mālā and 25 in the Sayājī Bāl Dnyān Mālā. Gujarati and Hindi are the other two languages in which authors have been similarly helped. The total number of books published in the two series at the end of July 1938 was 259 and 156 respectively. As was only too natural, only the literature of knowledge was undertaken to be translated.

This fund is in addition to the annual grant of Rs. 2200 kept at the disposal of the Commissioner of Education for giving encouragement to authors who have already published their books. Books published in English are excluded from the scope of this grant, only vernacular books being entertained.

For writers in Gujarati and Marathi, there is an annual conference, held in Baroda. Some five selected authors are invited to lecture on literary subjects and are given cash rewards. This scheme was started only in 1934. Gujarati and Marathi authors deliver the lectures every alternate year.

Another enlightened Prince from Southern Maratha Country Śrīmant Chiefaheb of Ichalkaranji has set apart a sum of money for encouraging the publication of Marathi books. It is a newly started fund and so no very appreciable progress is made in the matter of publication of books. However over a dozen books are already published and they are all very useful and are a valuable addition to Marathi literature. As time advances and more funds became available by the sale of the books published by the fund many more books will have been published. As regards the literary work of Śrīmant Chiefaheb a reference is made elsewhere.

Another attempt of this nature by a private person in Poona is worth mentioning. He himself was neither learned nor highly educated. But coming under the

influence of great men of Poona he was inspired to take to his literary venture and he made it a great success and made money by it and is now living in retirement from his business. His name is Balvant Ganesh Dabholkar. He was born in 1862 at Poona. After receiving his vernacular education he joined the Poona Training College and there he remained for two years from 1878 to 1880. Then he took up service as a compositor first and later on as a proof corrector in the then newly started Aryabhushan Press. Afterwards he served as a clerk for some time in Kesari-Mahratta Office. It was here that he came directly under the influence of Messrs. Agarkar, Tilak, Apte and Kelkar. It was in 1883 that he formed his plan of the "Dabholkar series" though it was actually put into action in 1912. It was a scheme to publish periodically books either original or adaptations on serious scientific subjects. He canvassed and secured over 500 subscribers to his series by offering them the inducement of concession prices for his publications. The scheme proved a great success. This series Dabholkar continued for 12 years till 1924. During this period he published over 140 books. Through the influence of Agarkar Dabholkar had conceived a great admiration for Herbert Spencer, then regarded as the greatest philosophic writer. Dabholkar found also a ready translator of Spencer's difficult works on philosophical and sociological subjects in the person of Narayan Lakshman Phadke (whose account is given in another place). Some books were translated by professors of the Fergusson College like Prof. Bhanu, Karve, Patvardhan etc. Dabholkar published in his series two or three independent collections of essays by different authors. As stated before Dabholkar's scheme became popular and he made money by his publications. Dabholkar showed strenuous industry, admirable steadiness and great tact of management in his work. He remembers with gratitude that he was able to raise himself through public help from a very humble position to a higher status in society. Early in his life he received good education from great teachers; and had also

association with good men in Poona. He is an old man now living in quiet retirement in his own house.

Just about this time a similar attempt was made by a Jain gentleman who came to Poona. It was a scheme to publish books on light literature principally novels. Let me give a brief account of his life and his life-work supplied to me by the gentleman himself.

Tātyā Nemināth Pāṅgaḷ is a Jain by religion and his family came from Barshi, district Sholapur, their profession being commercial. But it is curious to see that Tātyā did not take to his hereditary calling but had from early life a liking towards literature and received education suitable for his future work. He was born in 1885 at Barshi. He received his vernacular and English education at Barshi. He studied upto the Matriculation standard. But in 1903 there was an out-break of plague at Barshi and the family shifted to Sholapur. At Barshi Tātyā learnt privately Sanskrit language and literature in the local Pāṭhśālā and when he came to Sholapur he got an opportunity of reading the Jain religious literature at the Sholapur Jain Pāṭhśālā. Thus he came to be known as a promising Jain scholar. So he was selected by Śeṭ Māṇikcand Pānācand a rich merchant of Bombay, to collect old Jain inscriptions, old Jain books etc. Thus young Pāṅgaḷ got the rare opportunity of travelling in various parts of India and visiting places like Mysore, Madras, Mangalore, Nagpur and Hyderabad etc. and learn a good deal about Jain religion and literature.

Thus equipped he took to publishing Jain books and writing account and brief lives of Jain writers. Pāṅgaḷ started magazines and wrote articles, published poetical pieces in Marathi magazines. Thus Pāṅgaḷ became a famous leader in his community long before he started the idea of the literary series for which his account comes in this place. He found as his helper a more suitable and more educated young man from his own community named Vālcand Rāmcandra Koṭhārī and so both of them

were able to start in 1913 a series of light literary books called 'Suras Granth Mālā.' They like Dābhoḷkar secured advanced subscribers for their series and published during the very first year about half a dozen novels. But soon Koṭhārī and Pāṅgaḷ fell out and so Koṭhārī began his own series having a name almost indistinguishable from that of Pāṅgaḷ series i. e. Suras Granth Mālā. Pāṅgaḷ continued his own series under its old name and till now published almost 150 books including principally novels but also some books on serious subjects like biography and history. This series rivalled that of Prabhākarpant Bhase of Bombay in quantity though not in quality. But Pāṅgaḷ has now stopped his labours, while the literary work of Prabhākarpant is continued after his death by Messrs Kuḷkarṇī and Co. an enterprising printing and publishing firm of Bombay. Prabhākarpant's brief account though fuller account could not be had from Kuḷkarṇī is given along with that of Kāśināth Raghunāth Mitra a great publisher like Prabhākarpant himself.

Let me now refer to the literary work of the collaborator of Pāṅgaḷ i. e. Vālcand Rāmcandra Koṭhārī.

Vālcand Rāmcandra Koṭhārī, a jain by caste was born at Pandharpur in 1882. He was educated in the Pandharpur High School. For his college education he went first to Bombay, studying in the Wilson College for the first two years of the college course and then to Poona passing his B. A. examination in the first class from the Fergusson College. He was a brilliant student of the college and won prizes and scholarships in his college career. He did not seek service but from the first thought of independent literary career. As stated before he started the Surasgranthmālā in collaboration with Pāṅgaḷ but soon fell out from Pāṅgaḷ and then started another series having a similar name with the help of another writer named Śahā and published half a dozen novels in his new series. Then he stopped the series and took up political active work, entering the Bombay Legislative Council in 1924 and doing useful work there. While engaged

in the active work in the Council he took to journalism and started 'Jāgarūk' and conducted it for 9 years till 1926. Then he became an editor of 'Rāṣṭramat' weekly for sometime. From 1937 he has been the editor of 'Prabhāt' daily in Poona. Thus Koṭhārī's activities are varied, all of them being in the literary line. As a writer he holds a tolerably high position. His translations and independent novels are quite readable books. As a collaborator of Koṭhārī let me refer to another Jain writer and his literary work. Though in quantity it is not very great in quality it is of a high order. The name of the writer is Vālcand Nāncand Śāhā. He is a subject of the Miraj (Senior) State. He comes from Modlimb, a taluka town of Miraj State in the Sholapur district. He is a pleader at Modlimb and is a leader of the Jain community there. He was instrumental in starting the 'Umā Vidyālaya' High School at the place. He wrote two historical novels in the Sarasagranthmālā of Koṭhārī. Samrāt Āśoka and Chatrasāl are good readable novels. That Śāhā's novels are high class is seen from the fact that his Samrāt Āśoka is prescribed as a text book for the M. A. Examination in Marathi of the Bombay University.

RĀM GAṆEŚ GAḌKARĪ *alias* GOVINDĀGRAJ

Rām Gaṇeś Gaḍkarī (1885-1919) was a Kāyasth Prabhu by caste. His father was serving in Gujarat. So his family lived there for a considerable time. Rām was born at Navasari in 1885 and his early life was passed in Gujarat. But Rām Gaḍkarī lost his father when he was only 10 years of age. On account of the death of his father young Gaḍkarī had to struggle through life. He passed the Matriculation examination in 1904 at the age of 19. He had a keen desire for getting a degree and of becoming a Professor in a College. To secure B. A. degree was for a long time his great ambition and he off and on worked for it. But it was to remain an unfulfilled desire and ambition of his, like many other aims and desires of his. Poverty and

Domestic difficulties were great stumbling blocks in his way. Moreover, it appears his married life was not happy though he was a twice married man. Thus, he was a disappointed man throughout his life. The mood of despondency and despair has coloured much of his poetry. But this mood and the real experience connected with it have given his poetry, a pathos and wonderful vividness of expression of feeling.

Gaḍkari's first duty, soon after passing his Matriculation examination, was to find work in order to maintain himself and his family. At the age of 21 i. e. in 1906 he found congenial work as a teacher of boys in the famous Kirloskar dramatic company. He remained in the company for nearly 6 years. These were years of preparation for Gaḍkari. Here he learnt by actual experience the secret of success in writing a drama. In his wanderings along with the dramatic company he came into contact with different people and was able to see various phases of life and peculiar dispositions of men and women. His powerful imagination and his feeling nature treasured this experience and he made use of it when the time came.

Gaḍkari began to write after he had attained full maturity of his genius. That genius put forth all its literary gems within a period of 6 or 7 years. For, Gaḍkari wrote his first poem in 1911 and he wrote the last scene of his drama just a few hours before his sudden and premature death in 1919. It is a curious coincidence that Gaḍkari's literary work just covers the period of this chapter. Thus Gaḍkari, may be called par excellence, the literary luminary of this period.

Just as Vāsudevśāstri Khare shone in three literary lines, i. e. as a poet, a dramatist and a historian, so also Gaḍkari shone as a poet, a dramatist and a humourist. Let us now consider his achievements in these three spheres.

As a poet Gaḍkari had a high regard for Keśavsut and regarded himself as his true disciple. Gaḍkari began to publish his stray poems under the pseudonym 'Govindāgraj'

(younger brother of Govind). The collected edition of all his poems was published posthumously. The idea and the name of the collection i. e. Vāgvaijayantī (necklace of literary pearls) were however given by Gaḍkarī himself. He made his name as a poet par excellence by his pathetic poem named 'Rājahaṁsa' (Royal swan). This poem was published in Manorañjan and it was universally held as a great poem placing the writer of it in the first rank of the gifted poets of eminence. What Byron said about himself that he awoke one morning and saw that he was a great poet is equally true of Gaḍkarī.

Gaḍkarī's Vāgvaijayantī is a collection of just 150 poems. Some of them consist of single verses conveying striking ideas in a striking way. Three of them are fairly long, treating of a subject in somewhat detail. Curiously these 3 poems are philosophical in their outlook. They have strange names i. e. 'Owl,' 'Song in a churchyard' and 'song of Kalagi'. The longest of his poem just covers 10 pages of his Vāgvaijayantī. But the wonderful thing about all these poetical pieces is that they are really literary gems sparkling with striking and stirring sentiments expressed in fascinating and captivating language. Gaḍkarī was a great master of Marathi language. He had studied both old and new poets deeply and carefully and had assimilated the inner spirit of their language and thought. So he could mould it to express his exact idea and sentiment. As to the themes of these poems it may be said that a majority of them refer to the subject of love. Love is universally regarded as a fit subject for poetry. Gaḍkarī made a full use of it. But like Keśavsut Gaḍkarī wrote on very common place or trivial objects but by his wonderful imagination made these verses vehicles of the most elevated and ennobling sentiments. In this section again there are only a few poems on what may be called joyous and happy love; but a large majority of his love poems refer either to disappointed love or to a hankering after love. But these love songs of

Gaḍkarī are his best poems and express pathos and deep sentiment on the part of the poet. Some poems are written about philosophy of life but there is no special message that Gaḍkarī wants to give to his readers. Still the poems are very fine in expression and thought. Gaḍkarī wrote very few patriotic poems and those that he wrote do not come up to the standard of his other poems. In this field his contemporaries Messrs. Tekāde and Tivārī (to be referred to in the next chapter as the two eminent poets of that period) or his immediate predecessor 'Vināyak Kavi' are decidedly superior to Gaḍkarī. But patriotic sentiment was never Gaḍkarī's field. He felt strongly on social matters and hence his 'Rājahamśa' became such a fine pathetic poem. For, it describes the sufferings of a widow deprived in quick succession of her husband and her only son.

As a humourist Gaḍkarī made a name equal to that of Śrīpād Kṛṣṇa Kolaṭkar the chief dramatist of this period (to be referred to in the next section). Gaḍkarī's humorous writings are confined to two or three pieces. One describes humorously the search by her father for a bridegroom for an ugly daughter. The second deals with the poetry-making by the so called poets and the third gives humorous descriptions of entirely new dishes. (The Marathi names selected by Gaḍkarī have a double meaning one liberal and the second conventional and the humour is created by confusing the two meanings). They are all fine. Gaḍkarī had a fund of fun and frolic. So all his dramas are full of fun, wit and humour as it was his practice to introduce witty and humorous characters in all dramas whether comedies or tragedies.

Lastly we come to his dramas.

Gaḍkarī desired to write 18 dramas. He succeeded in writing four complete and two incomplete dramas. So he wrote a third of his desired number and in the language of examination he might be said to have passed though not creditably !

His first drama named Premasannyās (renunciation of love) deals with the social subjects of widow marriage and ill-assorted marriage. He depicts how miserable the life of a widow is in Hindu society and how, therefore, it was necessary to allow widows to marry. In the case of ill-assorted marriages Gaḍkarī shows how such marriages make the lives of both husband and wife intolerable, unhappy and miserable, suggesting the need of divorce in Hindu law. The drama contains many a striking and stirring scene. Some scenes are extremely pathetic and the story ends tragically. Gaḍkarī has provided for his audience (amidst heart-rending scenes bringing tears in their eyes) ample food for laughter by the presentation of the family of a forgetful man and his out-spoken wife. This drama as an acted one, has kept the audience spell-bound from its first production. It is a very effective drama. On the subject of widow-marriage many serious writers had written dramas before him. But Gaḍkarī succeeded where these elders failed.

Gaḍkarī's second drama is a romantic serio-comedy and is called 'Punya-Prabhāv' (Power of merit or righteousness). Here Gaḍkarī depicts how an unsuccessful suitor of a lady tries to make that lady (now the wife of his rival) put a garland round his neck as a symbol of marriage by persecuting her husband and going to the wickedness of killing the lady's only son and how the faithful wife, by appealing to the hidden conscience of her former suitor dissuades him from his evil design and how he, with his conscience roused, repents of his past conduct, releases her husband and becomes reconciled to his lot. Thus the story though full of pathos and heart rending scenes ends in joy and happiness of the parties concerned. This drama also provides occasions of laughter by the witty and humorous speeches of 5 subordinate characters.

Gaḍkarī's third drama is his master-piece. It is named 'Ekac pyālā' (only a single glass). It is in a way, on a well tried and trite subject of drink evil. Here also many

an elder of Gaḍkari wrote on the subject and were moderately successful. But out of a very common story of an educated pleader with a spirited nature, a loving wife and a child and with the prospect of a life of usefulness and reputation, Gaḍkari makes out a perfect tragedy like the great tragedies of Shakespeare. This promising and spirited man suffers undue humiliation at the hands of the court and in his agony of mind he is asked by his clerk to take a glass of drink for relief. The man in a desperate moment yields to the temptation and then he gets gradually addicted to the vice. In spite of efforts to reclaim him on the part of his friends, the man goes deeper and deeper into vice and ultimately commits suicide, after killing his boy and beating his wife almost to death. Such is the tragic end. In the theatre it is noticed that audience cannot help weeping at the heart-rending scenes in the drama.

Gaḍkari's fourth drama 'Bhāvabandhan' is again a serio-comedy of middle class people. It is the longest of his plays. It is full of fun and frolic and affords ample opportunity for laughter. It depicts the triumph of love and affection.

His fifth drama named 'Rājsannyās' is a historical one on the tragic end of Sambhāji Mahārāj the son of the Great Śivāji. It is incomplete but if completed it would have been a tragedy emulating Shakespeare's Antony and Cleopatra.

While I was in England in 1929-30 I delivered a lecture before the East India Association on Gaḍkari as an eminent Marathi dramatist. I referred to his two plays 'Ekac Pyālā'—“only a single glass” and 'Rājsannyās'—“Renunciation of sovereignty”. But as the subject of the first play was too trite for an Englishman to appreciate I did not dilate upon the theme of the great tragedy. But I spoke at greater length about Gaḍkari's Rājsannyās and I gave the English audience an idea of the play and especially of the striking and stirring scene wherein the hero Sambāji, son of the

Great Śivājī risks his life rescuing during a severe storm in the sea, the life of Tuḷśī, the heroine of the drama and the wife of his admiral who is too cowardly and too selfish to risk his life for the sake of his wife and how Tuḷśī got disgusted with her husband and admired the bold and life-risking conduct of Sambhājī. In fact both of them fell in love with each other, having met in such a stirring situation. The drama ends tragically (though incomplete the last fifth act is fully written) by showing how the guilty love led to Sambhājī's fall and ultimate ruin. In speaking about the play I compared it to the famous historical tragedy of Shakespeare's ' Antony and Cleopatra ' and concluded by saying that in this drama Gaḍkari had out-shakespeared Shakespeare. I am glad to write that a missionary gentleman who knew Marathi and who spoke after me confirmed what I said about the play and its high place in Marathi, nay in world literature.

Gaḍkari's method of writing was curious. He used to form the full design of his story with scenes and acts arranged in his mind. As for actual writing he wrote as his fancy and genius led him to write. For instance, in his last drama he is said to have written the first act at first and then immediately the last and the fifth act and lastly a portion of of the second and third acts were written ! Thus the drama remains incomplete though we know the end fully.

Gaḍkari, as stated before, died a very premature death. The cruel hand of death took his victim while he was just penning the last scene of his fourth drama. It is a misfortune of the Marathi language that such a gifted poet and dramatist should meet with early death.

TRIMBAK BĀPŪJĪ THOMBARE *alias* BĀLKAVI (1890-1918)

Trimbak Bāpūjī Thombare *alias* Bālkavi was born in 1890. His family belonged to a Khandesh Yajurvedi Brahmin caste. His school education was not properly done but he

developed a passion for reading from this time. At the age of 17 in poet's conference held at Jalgaon in 1907 Thombare recited poems and his performance was so enrapturing, looking to the age of boy that the president of the conference no less a person than Surgeon Kānhobā Raṇchoḍḍās Kirtikar himself a renowned poet of Mahārāṣṭra gave Thombare, the title of Bālkavi a well-deserved compliment to his budding genius. Since that time Thombare came to be known to the general public by his given title Bālkavi. After having finished his irregularly received education Bālkavi had to do for maintenance, the work of Panditgiri (profession of a private and personal teacher of Marathi to stray European gentlemen). Bālkavi felt deep affection for a lady named Ramābāī and called himself her son. He hankered after meeting with her and wrote in 1917 just a year before his premature death his pathetic poem "Call to night." Ramābāī seemed to Bālkavi a mine of love purity and fondness for children and he idealised her and hankered after a meeting with her. Bālkavi had a friendly affectionate and sociable disposition. So he had made friends with his brother poets Messrs. Ṭīlak, Gaḍkari, Sonāḷkar and others. With the Ṭīlak family he was in close contact and was almost regarded as a member of the family by Ṭīlak and his wife Lakṣmībāī. It was a misfortune of Mahārāṣṭra and the Marathi literature that Bālkavi died prematurely at the age of 28 in 1918 in a railway accident.

His famous poem called Aruṇa (dawn) was published in Manorañjan magazine in 1911 July and in the subsequent two months were published in the same monthly his poems entitled 'Sandhyārajani' (evening night) and 'Phūlrāñī' (queen of flowers). But even before these three poems which were probably composed together but published month after month Bālkavi had written 'Ānandī-ānand' (Joyous joy) in 1909 for the Divālī special number of Manorañjan. Probably the poem written before his sad, sudden and unexpected death named 'Rajanīs Āvāhan' (call to night).

was an unconscious prophetic forboding of the bolt from the blue which was soon to fall upon the poet by meeting an awful death in 1918 in a railway accident. What an irreparable loss to Marathi literature? One consolation often advanced is that God who gives wonderful genius to his chosen sons wants them to be near Him while they are in full possession of their given gift of genius. But then the question arises why God should have sent such men to this earth at all. This is a puzzling question. Hence even philosophers are obliged to exclaim that this worldly existence is a mystery.

Bālkavi's poetical activity just covers the period of a decade. The output of his genius is not in quantity very great. For, it is said Bālkavi never wrote anything unless he felt inspired by his wonderful genius: when so inspired he wrote day and night often neglecting his daily duties. But then for month together he did not write a single line. But all his poetical work is preeminent and superb. So it is very difficult to select his best poems. But many a critic have regarded 'Dawn', 'Evening night' and 'Queen of flowers' as the best fruit of his genius. The three natural sights described by the poet are common and almost stale. But the sight of these natural phenomena of every day occurrence so enraptured Bālkavi's mind that he personified them, talked to them and expressed what he felt about them in such melodious tones that the readers even feel enraptured by the poems and exclaim what wonderful power of imagination and what fine mastery over the Marathi language.

CANDRASEKHAR SIVRĀM GORHE (1871-1936)

He came of a Mādhyandin Yajurvedī Brahmin family of hereditary Kuḷkarnīs (village accountants) and was born at Nasik in 1871. A curious and abnormal thing about his birth told by the poet himself is that he was in his mother's womb for 18 years and came to birth with the medical treatment of a famous Vaidya (Indian doctor)!

Candraśekhhar was educated partly at Nasik, partly at Sinnar, district Nasik and partly at Poona. His education was upto the Matriculation standard only. For he was weak in mathematics, was plucked twice at the Matriculation examination and so he gave up his studies and took to service in Baroda State where his elder brother was already a State servant. Candraśekhhar did all his 33 years service in the Baroda State and then received his well-earned retirement and pension in 1932. But he did not live long to enjoy his rest. He died about the year 1936.

Gorhe and Tāmbe (referred to immediately) may be called Mahārāṣṭriyan poets of Central India States. Both of them were contemporaries of each other, both of them had a long but peaceful career of State service. Both of them published almost all their poems first in Magazines and Newspapers and towards the end of their career their entire poems were published in a book form. Both of them having lived at places away from Bombay and Poona the two centres of Marathi literature, took long in receiving recognition at the hands of the general public as first class poets of Mahārāṣṭra.

Candraśekhhar showed his natural inclination towards poetic composition while he was in school at Sinnar. That boyish poem of his was admired by his teacher who predicted that Candraśekhhar would be a great poet in future. He did not make haste to publish it nor did he at once think of composing more poems. In fact, he waited long and his poetical talent matured rather late but then it went on in its even tenor to the end of his life.

His first poem named Kokiḷ (cuckoo) is a very short one. It was published in Haribhāu Āpte's Karmanūk in 1895. It is no doubt a beautiful and melodious poem. Even an experienced literary genius like Haribhāu Āpte liked it immensely. This shows the worth of the poem as also the budding genius of Candraśekhhar.

From this time to his retirement i. e. for full 36 years Candrasekhar went on writing poetical pieces. He did not write any long poem. His only poem that deserves that name is Godāvarṇan (greatness of the river Godāvarī) but unfortunately the poet died suddenly before he could complete his plan. Only parts of it are published in the posthumous edition of his poems. But from these parts it appears that the poem would have been the greatest achievement of the poet and a great and permanent ornament of Marathi literature.

Candrasekhar had a serious philosophical temperament which is reflected in almost all his poems. Though his poems are not didactic still they all point to some moral fit to be imbibed by the young and the old. Candrasekhar had a simple flowing style at his command and his poems are thus very easy to understand. Some of them are very good for singing. Specimen of his poems worthy of quotation are Kokiḷ (page 1-2), Svadeśapṛīti (32-33), Pāṇḍharā Mor (211) and Citrakalā (292-293).

BHĀSKAR RĀMCANDRA TĀMBE

As stated in the account of Candrasekhar poet, Bhāskar Rāmcandra Tāmbe was his contemporary and had a great similarity in their life and career.

Bhāskarpant was a Karhādā Brahmin. He was a subject of the Gwalior State and was born in the small village named Mugavalī. There being no provision for school education at his village Bhāskar had to shift to his grandfather's town, Dewas. He passed from Dewas High School his Matriculation examination of the Allahabad University in 1893.

Like Candrasekhar, Tāmbe too, had a natural gift to compose poems from his school age. For mere amusement he used to translate into Marathi verse, the poems he read in his English text books. But he threw the papers of his verses into his teacher's waste-paper basket. He was really unaware

of his inborn talent. But it was through an accident that his teacher Mr. Lele picked up a small paper from his waste-paper basket and was surprised to see fine lines of verse on it. So he made inquiries and came to know that those verses were written by Tāmbe. This discovery was a fortunate thing for Bhāskarpant. For, coming to know the latent talent of his pupil Mr. Lele encouraged Tāmbe to read good books in the English language and thus enabled him to enrich and widen his mind. Later on Lele made him read Sanskrit books on poetics. Thus Tāmbe got equipped for his poetic work which was to be the main business of his life.

As for the worldly life of Tāmbe it is soon told. He had a very happy married life and enjoyed it for a long time. Unlike Gorhe he served many States and did not confine himself to the service of one State only. After faithfully serving the rulers of the several States Tāmbe finally retired about 1935.

Bhāskarrāv had a quiet nature and did not like publicity very much. He liked to die unknown and unwept. He wrote almost all his poems first for magazines and quarterlies and only at the earnest request of his growing admirers that he allowed a complete edition of his poems to be published.

The introduction and appreciation of his poems was written by no less a person than the young poet of Modern Mahārāṣṭra—Mādhav Trimbak Paṭvardhan *alias* Mādhav Julian.

Tāmbe's poetical work consists of stray pieces on a variety of topics. But he did not attempt a big and continuous poem.

That the real value and worth of a poem is brought to the notice of the public by its being sung by a person of taste and of poetic appreciation is very well illustrated in the case of Tāmbe. He remained comparatively an unknown poet to the general public though he was writing and

publishing poems for years together. But Mr. Jośi a well-known singer whose songs have been taken down on the gramophone plates and have become very popular sang a love song in the Lāvāṇī metre, of Tāmbe for a gramophone plate. It proved so fascinating and melodious that Tāmbe's fame at once spread throughout Mahārāṣṭra. Such is the power of the art of singing! It can make and unmake the reputation of poets.

The following interesting anecdote about young Tāmbe is worth telling.

Once there was a Kīrtan going on at the Divāṇsāheb's place in Dewas town at which young Tāmbe was present. The Kīrtankār, in order to show his skill and ingenuity in literature began to interpret even Tukārām's simple abhaṅgas in double and treble ways. But the young boy showed greater skill and ingenuity in giving a double interpretation of the first song of the Kīrtan which the Kīrtankār did not do. This made the whole audience laugh and admire the boldness and presence of mind of young Tāmbe.

Bhāskarrāv Tāmbe knew English, Sanskrit, Urdu and Hindi. Bhāskarrāv had learnt the famous Hindi Epic of Tuḷśīdās i. e. Rāmāyaṇa by heart while he was quite young. So he liked Hindi literature and studied it carefully. His knowledge of several languages and their literature was of great use to him in his varied versification.

EKNĀTH PĀṆḌURĀṆG RENDĀĻKAR

Eknāth Pāṇḍurāṅg Rendāḷkar came of a Deśasth Brahmin family and was born in 1887 at Rendāl a village in Kolhapur State. He was educated upto the fourth English standard. He then passed the final vernacular examination, and took service at Chikodi, district Belgaum in the Education Department. But he did not stay there long. He gave up the job and came to Sangli to learn Sanskrit. Then again he took to service. But he was a rolling stone and moved from place to place. He served in Manorañjan office for three years.

Then he was taken up as an assistant editor of Haribhāu Āpte's weekly paper Karamaṇūk. There he continued till Āpte's death. Then the paper itself died with its founder. So Eknāthpant had to find out some other job and he served as a teacher in Karve's Institution for some time. Financially Rendāḷkar was always in difficulties. Moreover his wife being sickly and of a whimsical disposition his life was one full of disappointment and distress. His poems show a faint trace of this state of his mind. However he was a sociable person and had intimate friends. He did everything possible for his wife though some critics accused him of unfaithfulness to her. But the accusation is entirely false.

Rendāḷkar thus passed most of his life in domestic trouble and anxiety. This told on his health and he caught consumption and soon succumbed to it and died prematurely at the age of 33.

Rendāḷkar's poetry was mostly published in Magazines. It was only after his death that a collected edition of all his poems small and great was published in three volumes. Some of his poems are left incomplete through his premature death, still Rendāḷkar was a voluminous writer. He has written on all manner of subjects as befits a poet. But his favourite subject was love the eternal theme of poets. He had a facile pen. Whenever he was in a mood to compose poetry he wrote very rapidly and at all times of the day and night.

Rendāḷkar will be remembered as a first writer of Niryamak poetry (blank verse) in Marathi. This was really a great revolution. But in spite of opposition he stuck to his innovation and made a success of it. Rendāḷkar had not much knowledge of English literature though he tried to improve his knowledge of English language and literature when he came under the influence of Haribhāu Āpte. But in spite of his want of acquaintance with Western culture and ideas he had a reformer's mind and on most topics of social reform he had radical views which found expression in his poems.

Rendālkar developed a simple style of writing. So all his poems can be easily understood and are capable of being sung. 'Sitecā nirop' and 'Śūrpaṇakhā premapatrikā' are fine specimens of his poetic power.

BĀLKṚṢṆA LAKṢMAṆ JOŚĪ (1879-1915)

Bālkrṣṇa Lakṣmaṇ Jośī was born at Panwell district. Kolaba. He had a hobby for writing poems from his boyhood. He was a kārḱūn in Thana District Court.

1. Śivaprasasti was his first poem published in Jagaddhittechu paper. His stray poems are published in Manorañjan, Kāvya Ratnāvali &c., and lie buried there. 2. Śabdaśūr is the independently published book.

PHĀTARPEKAR

Phātarpekar was a Marāṭhā by caste and was born at Belgaum in 1887. He received his higher education at Bombay. He studied Music.

1. Maṅgaḷāgaur—was his first published poem. His poems are published in Induprakāś, and Marāṭhā Mitra.

JAYKṚṢṆA KEŚAV UPĀDHYE

Jaykrṣṇa Keśav Upādhye was born at Nagpur in 1883 and was educated there. He read a good deal of old Marathi poetry.

1. Popatpañcī; 2. Lokamānya Caritrāmṛt, Part I.

DINKAR KEŚAV ANDHĀRE (1890-1925)

Mr. Andhāre was born at Narkhed. He was a radical social reformer. He had a great liking for literature and philosophy. He died prematurely by an accident while riding a horse.

1. Ātma Bhaktiprem va Paramārth (1912); 2. Sopān (1913).

KEŚAV VIŚVĀS PHANSE AND SAU. ŚĀNTĀBĀI PHANSE

Keśav Viśvās Phanse was born in 1871 at Phanasgāv in Kokan. But Phanse family was for three or four generations naturalised in Central Provinces at a place called 'Simeria' near Jabboldpore. Keśavrāv was, therefore educated at Jabboldpore and Nagpur. Then he went to his family home and there managed his family fields. He was a well-to-do gentleman living in natural rural conditions. Probably this circumstance has given his poetry a tinge of experience of hard life in a village. But it has also given him love for reform in society. His first poem was published in 1890. He was influenced to write poetry by the great literary writer of Central Provinces, Hari Mahādev Paṇḍit. Phanse has written poems on Śivājī, Curzon, Ravivarmā etc. His poem named 'Jivankalah va Kāvya' (Struggle for life and poetry) is a short piece in which the Author appeals to the Goddess of poetry to give him inspiration amidst the struggle for existence of routine life. Another poem named 'Niryamak Kavitecā Arja' (Application of blank verse). Here blank verse is personified and she appeals to the public and tells them that she is as good as rhymed verse. This appeal is fine and very interesting.

His longer poem is pathetic being a description of the state of mind of the poet at a four months' separation from his beloved wife. The diction is fine flowing simple and clear. 'Vaidhavya dainya' (Misfortune of widowhood) is equally an interesting poem which shows the author's keenness for reform of women's status in society and particularly that of Hindu widows of the upper classes.

Phanse's wife Sau. Śāntābāi is like her husband a poetess. She is the daughter of Dāmodarpant Ghārpure of Poona. Śāntābāi was educated in the Poona Huzurpāgā Girls High School. She received further higher education at home and there learnt Sanskrit in addition.

She had an instinct of poetry. She has been writing and publishing poems in magazines and especially in Vividhdyānvistār since her 16th year. So far she has written about 14 poems on a variety of subjects. But she seems to be of prayerful temperament and many of her poems are devotional. The rest are written in memory of dear and near persons lost or gone away from her. Her two poems before and after operation at the famous Miraj Mission Hospital and addressed to the founder of the Hospital Dr. Wanless are unique and very pathetic and full of gratitude to the doctor.

NĀRĀYAṆ KEŚAV BEHERE AND SAU. LAKSMĪBĀĪ BEHERE

Nārāyaṇ Keśav Behere is another poet and literary writer of the Central Provinces. Like Phañse's, Behere's wife too was a poet.

Nārāyaṇrāv was born in 1890 in a family long naturalised in Nagpur. Naturally all his education was done at Nagpur. He passed both Arts and Science examinations, getting M. A. degree in Arts and B. Sc. in Science. Later on he passed the Teacher's Training College examination and secured the degree of L. T. Thus fully equipped Behere became a lecturer in Science in the private Missionary College named 'Morris Memorial'. Soon he accepted service in the education department of Nagpur Government and did service as Headmaster and Superintendent in High Schools and Normal Schools.

His literary work began while he was quite young and its character is varied. But he wrote stray poetical pieces and published them in many a magazine. But later on he devoted more attention to writing prose on varied subjects. He had a patriotic turn of mind common to young men of Central Provinces and so wrote about the heroes of the past. Of his historical work the account of the Sepoy Mutiny of 1857 is a big work giving from authoritative sources, full details about the real causes of the mutiny. He pointed

out how the European soldiers mercilessly massacred innocent Indians in retaliation. This book criticises the conduct of the East India Company and her Agents in condemnatory terms. This book brought Behere into the disfavour of Government and it soon found a fair opportunity to punish him and dismiss him from Government service, on his having published a patriotic song which in Government eyes preached and encouraged discontent and disaffection among boys against the existing Government. So he had more leisure to devote his time and energy to literary work. Behere has a fine literary style appealing to patriotic feelings. His works are the following :—

1. Suśilā (1913); 2. Sitāvanavās (1914); 3. Pisārā (1915); 4. Jivan Rahasya (1915); 5. Yuddhasaṁsār (1917); 6. San 1857 (1927); 7. Pahile Bājirāv Peṣave (1930); 8. Bothaṭ Bāṇ (1930); 9. Stray poems.

His wife Lakṣmībāī was born in 1897 and died in 1914. She too was a poetess of moderate ability. She published her poetical pieces in Manorañjan and other magazines. She has a fine style.

Now I come to the section on dramatists. Their number in this period is exactly the same as that of the poets of the period i. e. 45. Of this number more than half are only one-drama-writers i. e. writers who ventured to write a single drama. It is a question whether such writers should be styled by the great name of a dramatist. Still I have included them in my history in view of the fact that they are better than nothing. Of the remaining not even half a dozen may be called dramatists and only two or three of them come up to the high level of a Kirloskar or a Deval of the previous period. Of course Gaḍkarī is omitted as he made first his great name by his poems. If he is included here, no doubt he stands on a higher level, even surpassing in excellence his preceptor Śrīpād Kṛṣṇa Kolaṭkar who stands first in this period, no one coming near to him.

ŚRĪPĀD KṚṢṆA KOLAṬKAR (1871-1934)

Śrīpād Kṛṣṇa Kolaṭkar was a Kokaṇasth Brahmin. He was born at Nagpur. His father had served as a high officer in Central Provinces and after retirement settled at Nagpur. So young Śrīpād was educated in Nagpur. But he showed great liking for Paurāṇik stories and dramas. While he was still in the Vernacular School he used to get together boys of his age and stage short dramas and farces like Nārāyaṇrāv Peśva's death. While he was a student in the High School he composed two dramas. They were liked by elders at the time. From this time onwards Kolaṭkar had a great passion for reading dramas and for seeing their performances. At his time Śaṅkar Moro Rāṇaḍe of Baroda was known as a great dramatist. So he read Śaṅkar Moro's magazine named Nāṭya Kathāṛṇav carefully and made him his model. Śrīpād's father was very fond of music and so he taught his sons that art. At the English High School, Śrīpād came into contact with Lakṣmaṇrāv Ciplūṅkar the brother of Viṣṇuśāstri Ciplūṅkar who encouraged young Kolaṭkar to read select English and Marathi books. Śrīpādrāv stood first in his School examination and won a scholarship of Rs. 20 per month. He passed his matriculation examination in 1888 and then joined the Deccan College. He passed the B. A. examination in 1891. Here it was that he met Narsimha Cintāmaṇ Keḷkar and they became lifelong friends.

In 1891 through the encouragement of Dr. Bhāṇḍārkar the students of the Deccan College staged the famous Sanskrit play Mṛcchakaṭik in Sanskrit. All the actors being educated and especially knowing Sanskrit did their parts very well. Both Kolaṭkar and Keḷkar took prominent part in staging the drama, Keḷkar acting the part of Radanikā (a maid servant of the heroine) and Kolaṭkar as her Vit (attendant). In later life both of them made a name as great Marathi dramatists.

After passing the B. A. examination Kolaṭkar went to Bombay for law-study and passed LL. B. Examination in 1897.

It was during this time that he wrote in 1894 his first drama *Viratanay* (son of a hero) and it was brought on the stage in 1896 by the first and foremost dramatic company i. e. the Kirloskar dramatic company. Besides the intrinsic merit of the drama of Kolaṭkar, the name and fame of the company brought the young dramatist before the public as a promising dramatist of high order. His masterpiece 'Mūka-nāyak' (mute hero) was brought on the stage the very next year i. e. in 1897. This was a tremendous success. The main purpose of this drama of Kolaṭkar was to write about the drink evil. But that purpose gets almost obscured by the love story of the mute (he was not really mute) and the heroine Sarojinī, the daughter of a king who was addicted to drink and whom the hero had vowed to reclaim from vice. Kolaṭkar, by this drama attained the first rank among dramatists of his time. After this he wrote his next drama 'Gupta Mañjūṣā (a secret box) in 1907. The plot of this drama was too intricate to be easily followed and grasped by the audience. His *Mativikār* (perversion of mind) was brought on in 1906. This drama purported to be in support of widow-marriage, but, instead of impressing the need and necessity of widow-marriage on the audience, the drama goes off the main track and describes a philanthropic institution for women's education started by the hero at great self-sacrifice. So the ideal of self-sacrificing life of a widower is held up before the audience to the disparagement of married life. During a period of 12 years Kolaṭkar wrote four fairly big dramas all being comedies. By this effort his genius seemed to require rest. So he rested for 8 years. Then in 1914 came out 'Vadhu Parīkṣā' (inspection of a marriageable girl) and in 1918 Kolaṭkar wrote two dramas, (a great and unusual effort of his genius) i. e. *Janma Rahasya* (secret of birth) and 'Sahadharminī' (wife-companion). Then followed in quick succession 'Premaśodhan' (search for love), 'Parivartan' (conversion) and the last 'Śiva-Pāvitrya' (purity of Śiva).

This finishes the tale of Kolaṭkar's literary activity in the dramatic field. But he was a versatile man and he wrote on all manner of subjects. Besides, he was a great critic of literary works. He used to write such critical articles off and on from his youth upwards.

Besides, he wrote two notable social novels 'Duṭappi kī Duherī' (duplicity or doubleness) and 'Śyāmasundar' (grey beautiful). He is known as a humourist by his only humorous work (the only one of its kind in Marathi except similar works of Gaḍkari) 'Sudāmyāce Pohe' (rice Force of Sudāmā a poor friend of Śrīkṛṣṇa which he took with him as a present to Śrīkṛṣṇa). Kolaṭkar took great interest in Indian Astronomy. He read a good deal about it and had his views about the reform of the Hindu calendar a much discussed question of the time. When he was elected the president of the Astronomical conference held at Sangli in about 1920-21 he made a learned opening speech and contributed to bring about some sort of a compromise with the help and prestige of Bālvantrāv Ṭīlak who was himself a great Indian Astronomer and who was besides the President of the Śuddha Pañcāṅga Committee of Poona.

YEŚAVANT NĀRĀYAṆ ṬIPNĪS

Yeśavant Nārāyaṇ Ṭipnīs is a Kāyasth Prabhu by caste. His father and Prof. Govindrāv Ṭipnīs were joint Khots of a village near Mahad. Nārāyaṇrāv had five or six sons of whom Yeśavant was one. All the brothers received their vernacular education at Mahad. For their English education Yeśavant's father sent them to Poona forming a separate lodging for them—an economical arrangement in view of the sons to be educated.

In Poona their education went on at a leisurely pace. For, they found in Poona other interests than their studies. But all the brothers were intelligent young men and in after life they all made their mark in different spheres. The eldest named Bhikobā did not learn English but he was an

artist by nature and had a versatile genius. If he had a little steadiness and singleness of aim he would have been a renowned artist, particularly in making pictures of plaster of Paris. But he frittered away his time and his life was spent in half a dozen illhatched schemes. The second named Gaṇapatrāv was a more steady man so he looked to his studies and passed the Matriculation examination and then became a teacher in the Mahad High School and continued there till his death. He became a noted teacher of English. He was quiet and taciturn by nature the reverse of young Yeśavant. But he was both a poet, a dramatist and short story-writer a rare thing in his time.

Yeśavantrāv and Mādhavrāv the other two brothers did not finish their High School education. All these young men with others of their age used to stage plays at Mahad on the occasion of religious festivals that came regularly every year. These plays were very well acted. In this particular activity of theirs, Prof. Ṭipṇīs was of great help to them. For, he was an actor himself and particularly knew how to teach acting to others. The fine performances as amateurs encouraged these young men, in the absence of any other occupation to start a dramatic company to stage prose dramas excluding saṅgīt dramas. They named the Maṇḍalī the Mahārāṣṭra Nāṭak Maṇḍalī. They adopted a fine motto for their company i. e. "Not failure but low aim is crime." The Mahārāṣṭra Maṇḍalī at first performed a few of Shakespeare's dramas and made a great impression upon the exacting Poona audience. Very soon they staged a drama of Kṛṣṇājī Prabhākar Khāḍīlkar written years before and lying un-noticed and unthought of in the columns of the Nāṭyakathāhṛ̥nav of Śaṅkar Moro Rānaḍe. The drama was named 'Kāñcagaḍcī Mohanā.' It deals with the disastrous battle of Tālikoṭ which destroyed the Hindu kingdom Vijayānagar wielding power and suzerainty over the whole of South India. It is thus a tragic story but it is calculated to inspire a spirit of patriotism by the display of the self-sacrificing zeal and devotion to the

country shown by the hero. The performance of this drama by the Mahārāṣṭra company was superb. The educated audience of Poona, was spell-bound by the fine acting of the two young Ṭipṇīs brothers and other actors. All actors of the dramatic company being more or less educated did their parts very intelligently. This company's plays began to be compared favourably with the amateur performances by College students. Soon a graduate by name Gokhale and one undergraduate named Bhāgvat were attracted to the company and by their scientific acting, they at once came to the front. For, both of them had carefully studied books on European dramaturgy and the art of acting. For 25 years the Mahārāṣṭra Maṇḍalī remained the first and foremost prose dramatic company and then it died as many a Mahārāṣṭriyan concern dies through the fissiparous tendency for which the Mahārāṣṭriyan are notorious. Now to return to the personal history of Yeśavantrāv and his dramas.

After a sufficiently long experience in the company, Yeśavantrāv ventured to write a drama himself. Instead of attempting an independent and an original drama, he wrote a drama called Kamalā based on Corellie's famous novel Thelma. That a mere actor in a dramatic company should be able to write a drama himself was a novel thing then. So the Poona audience was curious to see the new play of the actor in the company. But Yeśavantrāv's Kamalā stood the test of the searching audience. So he felt greatly encouraged and then he took to writing dramas based on historic and paurāṇik themes. He wrote in quick succession, "Matsyagandhā," "Rādhāmādhav," "Jarāsandh," "Rājyā-rohan," "Āśānirāśā" "Candragrahaṇ," and "Śahā Śivāji": The last two dramas based on stirring incidents in the life of Śivāji are Yeśavantrāv's master-pieces. They have been uniformly successful whatever company might stage them.

His other dramas are the following :—

- (1) Nekjāt Marāṭhā; (2) Svastik Bank; (3) Śikkākāṭyār; (4) Śivājilā Śaha; (5) Dakkhancā Divā.

Yeśavantrāv made money by these dramas and now lives comfortably in Bombay. He has an educated wife who is a teacher in a school.

Gaṇapatrāv, the elder brother, as stated before was a well-known teacher in the local High School, Mahad. He was a poet and a short story-writer. But all his writings were published in magazines and they are not separately published. By the sudden death of Gaṇapatrāv it is not possible to publish them now. Only one or two one act dramas are independently published. He wrote under the pseudonym 'Bhālcandra'.

1. Vidyāsādhana (1913); 2. Māhāmāyā Nāṭak (1913);
3. Rukminīsvayamvar; 4. Rājā Satvadhīr Nāṭak (1913);
5. Saṅgīt Sudarśana.

VĀMAN GOPĀL JOŚI

1. Rākṣasī Mahatvākāṅkṣā (1914)

SADAŚIV NĀRĀYAṆ THOSAR

1. Saṅgīt Kalāvati Nāṭak (1911); 2. Premāce Ratna
- kā Ratnāce Prem (1913); 3. Nāṭya Kalā Ruk-Kuṭhār (1910);
4. Samāj Śāsan (poem) 1913.

MAHĀDEV NĀRĀYAṆ JOŚI

1. Saṅgīt Vinod Nāṭak (1916); 2. Manorañjan (1916);
3. Karamaṇūk (1917).

KR̥ṢṢNĀJĪ MAHĀDEV BARVE

1. Cikkan Māmā Nāṭak (1912); 2. Śilopyācyā
- Gappā, Part I (1915); 3. Praṇay Viḍamban Nāṭak (1916);
4. Vinodī Goṣṭī (1918).

DHANADEV

1. Afajulkhān Mṛtyu-Farce (1916); 2. Dāmājipant
- Farce (1916); 3. Nārāyaṇrāv Peśavā Farce (1916).

NĀRĀYAṆ RĀMCANDRA GOKHALE

1. Satvaśil (1914); 2. Tārābāi Nāṭak (1916); 3. Manācā Adhḥpāt Nāṭak (1918).

KĀŚINĀTH VIṢṆU KARANDĪKAR

1. Kṛṣṇa Kṛpā Nāṭak (1916); 2. Draupadī Haran (1917); 3. Phakkaḍrāv Lagna—Prahasan (1917).

BĀBĀJĪ DAULATRĀV RĀṆE

1. Sant Tukārām Nāṭak (1912); 2. Saṅgīt Kusumacampā (1912); 3. Hariścandra (1912).

APPĀJĪ DHUṆḌIRĀJ MURTULE ALIAS SUMANT

Appāji Dhuṇḍirāj Murtule *alias* Sumant is a Nāgalik Liṅgāyat Brahmin. The hereditary profession of the family was trading in cotton yarn. He was born in 1881 at Shirgaon, Taluka Chikodi, district Belgaum. That in such a family and at such a place a great poet should be born illustrates the well known fact that a poet is born a poet and is not in need of external help as family, profession or learning. Appāji was the eldest of the three brothers. After their customary education fit for their profession was over the three brothers conducted for sometime a cloth shop. But the youngest brother opened his separate shop; still the remaining brothers continued their common shop for some years. But Appāji's eldest son became educated and he naturally got a Government job in the Education Department and he soon rose to be an Assistant Educational Inspector. He prepared and published maps of Bombay Presidency and India etc. On account of the higher social position that the son attained Appājirāv gave up his shopkeeper's profession and began to work as an attorney writing documents, applications, etc. It seems strange that his son though financially better placed did not come to help his father and so the latter had to struggle through life for some time.

Better days did come for Sumant when his literary talent made its appearance and his poems began to be published in Magazines.

But in his domestic life he had to suffer a good deal of sorrow. For, he lost his first daughter. He felt the loss very much. Sometime after he had to suffer a greater calamity in the death of his wife. But financially his position became better. For, he was fortunate to make a good impression on His Highness Śāhu Chatrapati of Kolhapur who gave him a job in his Khājgī department on a salary of Rs. 15 a month. Then he married a second wife and had from her a son and a daughter of whom Sumant was passionately fond. Here again fate came to disturb the peace of the poet's mind. For, his only son died. Thus Sumant's domestic life has been full of sun-shine and dark-shadow of joy and sorrow. However, he had a long life in which he bore patiently the buffets of misfortune. Let me now turn to his varied literary work mostly poetical.

Sumant had an inborn poetical talent which showed itself from his school days. As a school boy he was very mischievous. But he developed a liking for reading Marathi and English poems. He was very fond of seeing dramas and Tamāsās which latter were still common in his days. But he had also an equal liking for reading scientific and especially astronomical and mathematical books. He was so taken up by his astronomical studies and particularly the reading of the lives of great European astronomers that he thought of a strange plan of constructing a telescope. But such a spasmodic effort was bound to fail. The only tangible effect of his effort was his literary poem named 'Māzī Durbin' (My telescope). But he soon gave up this hobby. As stated before another hobby of his was to see dramas acted. When his parents began to trouble him for his apparent idleness he joined a dramatic company which had come to Nipani near Kagal, Sumant's permanent

residence. He did his parts very well. He remained in the company for about six months.

His poetical effort really began when he was studying in the fourth English standard. He was restrained by his teachers from wasting his time in this way. But this restraint itself led Sumant to devote more and more attention to poetry-writing. He was married in 1901 and then he went to Kolhapur and there had to accept a tuition at a rich man's for Rs. 4 a month. In 1902 Sumant wrote his first drama called 'Śivājīci Suṭakā' (Escape of Śivājī). The period from 1902 to 1905 was one of succession of misfortunes for Sumant. For many dear and near relatives of his died through plague which raged fiercely at Kagal.

As stated before this succession of misfortune was followed by the sunshine in the form of favour of Chatrapati Śāhu Mahārāj of Kolhapur. In 1907 Sumant wrote his pathetic and autobiographic poem named 'Māze durdin' (My evil days). This year he wrote his second drama on the story of Kaça-Devayānī called 'Sañjīvanī Sāḍhanā' (Acquisition of the life-restoring spell). In 1908 he wrote a poem called 'Guhya Sandeś' (Secret message) being a versified translation of Kālidās' Meghadūta. In 1909-10 he adapted 'The Uttarrām Carit' drama of Bhavabhūti and named it 'Sītāpunarvīyog' (Re-separation of Sītā). In about 1909-10 Sumant learnt Bengali language. It was in 1911 that the poet Sumant got public and royal recognition of his genius. For Chatrapati Śāhu Mahārāj gave him the title 'Kavimauktik' (Pearl of a poet) coupled with a silver medal and Śaṅkarācārya of Karvīr Maṭh equally honoured him by giving him the name 'Kavikuñjar' (poet-elephant). The first collection of his stray poetical pieces was published after these honours by the name 'Mauktikamālā' (Garland of pearls). It was about this time that Sumant became acquainted with some contemporary poets and writers.

He formed friendship with the poet Rendāḷkar which, however, ended in their estrangement on account of their

differing tastes in literature but more by a personal quarrel. Both of them saw simultaneously a paper-kite being flown. So like the painters in the well known story both decided to write a poem on the scene, which both of them did. Sumant's poem was seen to be superior to that of Rendāḷkar by the latter though he did not openly say so. Unlike the painters, in the story these two Indian literary artists were estranged from each other; nay Rendāḷkar felt bitterly his defeat and cut the friendship of Sumant! This incident shows the petty mind of Rendāḷkar. But let me return to the remaining literary activities of Sumant.

In memory of the sad death of his second daughter Citralekhā, Sumant wrote a pathetic poem called 'Śokatarāṅgiṇī' (Stream of sorrow). In 1912 he adapted the Portuguese sonnets of Mrs. Browning in Marathi verse. After Ravindranāth Ṭāgore got the Nobel Prize and had world-wide fame Chatrapati Śāhu Mahārāj sent Sumant to see Ravindranāth. Accordingly the former went to Calcutta in 1913 and made a good impression on the great poet by his extempore verses. After return from his travels in Upper India, Sumant wrote a fine and wonderful poem named 'Svargātūn' (From the heaven). He completed his 'Gītāvali' in 1914. When he went to Indore and Baroda he was honoured and presented with money gifts by both the Darbārs. His 'Gītāguccha' (Bouquet of songs) was published in 1918. In 1919 he wrote his third drama 'Śilsāmarthya' (Power of character). His last poem named 'Bhāvaninād' (Echo of feelings) which is a masterpiece was published in 1925-26.

This finishes the interesting tale of domestic as well as literary life of Sumant. Such detailed account of the poet and his life became possible because of his having written his own autobiography. If famous writers had left such detailed accounts of their life how easy would have been the work of a literary historian like myself. But on account of their modesty and want of ambition our Indian writers

and other leaders of men in different walks of life did not write about themselves and their doings. But it is a fortunate thing that latterly men seem to have given up their shyness and have begun to write their own accounts.

1. Śivājīcī Sutaḥ Nāṭak (1902); 2. Sitā Punarvīyog Nāṭak (1902); 3. Mauktikamālā; 4. Māze Durdin (1907).

BALVANT HARI PAṆḌIT

1. Bhram Vilās Nāṭak (1913); 2. Kṛṣṇākumārī (1914); 3. Navapatra Mālā (1914).

DATTATRAY SADĀSIV KELKAR

1. Kāmasenā Rasikā Nāṭak (1914); 2. Virasen Mān Mañjarī (1914).

KṚṢṆĀJĪ SADĀSIV GOKHALE

1. Sādhū Santobā Pawār Yāñce Nāṭak (1917); 2. Nūtan Kāvya Kusum Mālā (1912).

PĀṆḌURĀṄ GAṄGĀDHAR LIMAYE

1. Caturgaḍacyā Vinodī Striyā (1905); 2. Rajācā Gaj. The first drama is an adaptation of Shakespeare's 'Merry Wives of Windsor' while the second is a similar adaptation of 'Much ado about nothing.' Both adaptations are well done and are worth reading.

I now come to the section of novelists of this period. The number of writers has enormously increased and exceeds all the periods described so far. This phenomenal rise of novels is due to two causes principally. Firstly, during this period vernacular as also English education increased, by leaps and bounds, due to the liberal policy towards education, adopted by elected ministers like Dr. Parāñjpye who is a faithful follower of Gopālrao Gokhale. So there was an enormous increase of literate people both male

and female. Naturally they wanted different kinds of light literature to read during their leisure time. Secondly, on account the world war, as stated at the outset of this chapter, financial condition of all classes of people was much better and so they did not mind spending a rupee or half a rupee for buying books to read. Thus there was a great demand for books on the part of these educated and half-educated people and according to the economic principle of demand and supply there was an increasing supply of novels and also a little later, of short stories. For, about this time there arose series of booklets called anna (an Indian coin like the penny) and half anna series and these series became very popular, being very cheap. But these short booklets could contain only short stories. So the short stories were coming into vogue.

The number of novelists is 74. Of these about 35 are one-novel-writers. As in the case of dramatists it is a question whether they deserve the name of 'novelists.' But I have included them in my survey as, I believe, they afford amusement to the less enlightened and so less fastidious people. Of the remaining 20, about 10 writers are surely entitled to the title novelist. For, their literary work both in quality and quantity is very good and is sure to entertain even cultivated minds. The last 10 writers are tolerably good and so deserve to come in the survey. Let me now begin with the first novelist of this period.

VĀMAN MALHĀR JOŚĪ

Mr. Vāmanrāv Jośī is a Kokaṇasth Brahmin, his native place being Goregaon. He was born at Nijampur, taluka Mangaon, district Kolaba in 1883. His father had three sons who became highly educated and made their mark in different places and in different spheres of public activity. The eldest, Mahādev, became a Professor of Sanskrit and earned a great name as a teacher and Sanskrit scholar. The second brother Nārāyaṇrāv, after passing his B. A. Examination, joined Gopālraṇ Gokhale's Servants of India Society

and then gradually became a great labour leader going to Europe almost every year for international labour conferences. The youngest is Vāmanrāv. He received his primary education at Goregaon and his English education in Poona. He passed his matriculation examination from Ahmednagar High School in 1900. He joined the Deccan College in 1901 and left it in 1906 after passing his M. A. examination. Of all the brothers Vāmanrāv had a very chequered career. After passing his M. A. examination with philosophy as his subject, he was thinking what to do. He was offered a Professorship and a Life-membership of the Fergusson College and D. E. Society. And if at that time he had decided to join that Body his life would have taken an entirely different turn and he would have been by this time an honoured and renowned professor of Philosophy. But about that time Prof. Vijāpurkar had started his Samarth Vidyālay. He was also looking out for young men to be his colleagues. Young Vāmanrāv with his inexperience but full of patriotic spirit and with his young energy chose to join the Samarth Vidyālay. He also began to write for the Granthamālā and Viśvavṛtta, a magazine and a paper of Prof. Vijāpurkar and soon he was made an assistant editor of both. But Vijāpurkar soon came into trouble for having published seditious articles in his magazine. So both the chief editor and the assistant editor were accused of the crime and brought before a tribunal for trial. Vijāpurkar was a simpleton and did not know the technicalities of law. He thought that if he threw the responsibility of writing and editing the complained articles on Mr. Vāmanrāv, he would be let off and would remain behind to manage his Samarth Vidyālay and other concerns. But the law holds the chief editor responsible whether he writes and edits an article or not. So, the result of Vijāpurkar's thought-less action was that both Vijāpurkar and poor Vāmanrāv were sentenced to undergo punishment for months and months. When Vāmanrāv Jośi came out of the prison, he was a ruined man. He

had a stigma on his character and found it difficult to find a job. He was taken on the staff of the Mahratta, an English weekly of Poona. But he did not like the work there. So he went to Bombay and worked sometime for Lokamānya weekly and sometime for Sandeś daily. But he found himself to be a rolling stone and could not gather moss, and he had to pass these days in difficulties and financial trouble. But at last he found a congenial work. He was taken up as a Professor of Marathi in Karve's Indian Women's University. So, Vāmanrāv, instead of becoming a professor of Philosophy for which he was eminently fit, had to remain satisfied with being a professor of Marathi. But all the same he had a settled life and career and he is now quietly pursuing his literary career.

From his young age Vāmanrāv had a liking for Marathi and he had great literary talent. His humorous essay 'Bāyā-kānā ujavyā dolyāne disat nāhī' (Ladies cannot see with the right eye) was probably his first literary attempt indicative of his literary talent. That talent of his was soon seen when he published serially his first novel Rāgiṇī. The novel at once attracted the attention of the educated people to the new and promising novelist. Then the novel Rāgiṇī was published in two volumes in a separate book form. It is a socio-philosophical novel of middle class life like the novels of Haribhāu Āpte. But, Vāmanrāv's style is not simple and colloquial like that of Āpte. His style is full of Sanskrit words and quotations and is highly ornate. Vāmanrāv is fond of introducing discussions and especially those on philosophical topics. His philosophical dialogues may be compared with those of Plato.

His second novel Āsram Hāriṇī (She-deer in a hermitage) is a very short one. But it is the most wonderful. It does not contain the high flown and ornate language with philosophical discussions at all. It is a plain simple pathetic story told in a simple and lucid language. It purports to be

a translation of a Sanskrit work of very old times which the editor Vāmanrāv Joṣī discovered in a heap of old and tattered papers. This short novel shows the wonderful imagination of the author. It deals with the subjects of remarriage of widows in Hindu Society.

His other books are these :

1. Nalinī; 2. Suśilecā dev; 3. Indu Kāle va Saralā Bhoḷe; 4. Navapuṣpakaraṇḍak (a basket of nine flowers); 5. Dnyān he viṣa ki amṛt (Whether knowledge is a poison or nector); 6. Vicārvilās (Play of thoughts); 7. Nītiśāstra-praveś (Introduction to the Science of Ethics); 8. Socratisāce Vicār (Translation of Zenophen's Memorabilia).

SĪTĀRĀM BĀBĀJĪ GURJAR

It is very rare to find father and son both doing fine literary work successively. For a historian such a fact seems very interesting. Such is the case with Gurjars of Bombay.

Sītārām Bābājī Gurjar (the father is less known person than the son though both of them are still living) comes from a Deśasth Brahmin family naturalised in Kokaṇ an unusual thing even in those days. He was born in 1851 at the village of Kasheli, in Rajapur taluka of the Ratnagiri district, a village famous in those parts for having two fine and old temples of Kanakāditya (the Sun) and Lakṣmī-Nārāyaṇ (God and his consort). The village contains mostly brahmin families. The brahmins of the place were known to be great Astronomers, Grammarians and Purāṇiks. Besides being noted for their great learning the family like that of Dr. Parāñjpye is equally well-known for its longevity. The father and mother of him died respectively at the ages of 95 and 85; his two elder brothers died at the age of 70. Sītārāmpant himself is now 88 years of age and is still hale and hearty with all his organs working in their normal condition. Only his memory has now begun to grow weak and he takes some time to revive and recall old memories. But his mind

is a mine of information but it has to be culled from him by gradual and suggestive questions about persons and things.

At the time of the birth of Sitārāmpant the financial condition of the family was very poor and to add to the difficulties of it Bābājirāv died when Sitārām was only three years old. But his mother was a courageous woman and did all she could to give good education to her son. After completing available vernacular at Kasheli Sitārāmpant came to Bombay to his elder brother who was a Sanskrit scholar and an astronomer to boot. He joined Nānā Śaṅkarśeṭ school in 1865. From there he passed to the Elphinstone High School. Divān Bahādur Goḍbole was Gurjar's teacher in the High School. From this school he passed the Matriculation examination in 1873 and then came to the Poona Engineering College. But on account of poverty he could not cope with expenses of the college and so had to leave it. After doing odd jobs in Government departments Gurjar got a permanent job in the G. I. P. Railway service, Account Branch. He served the Railway Company for full 38 years and retired in 1915 at the age of 64. Since then he is staying with his son-in-law Lakṣmaṇ Baḷvant Bhopatkar.

Now to refer to his literary work. Study and love of literature was as it were in family, both father and brothers were noted scholars. Only under changed conditions of life Sitārāmpant took to English education while his elder brothers stuck to their old Sanskrit learning. Under this natural home influence Sitārāmpant began to write in Induprakāś and Mitrodaya two Bombay papers of his time. But the second more important influence which induced Sitārāmpant to write in Marathi was the Nibandhmālā of Viṣṇuśāstrī, a book which has influenced and created a love of Marathi literature among young men of his time and upon men and women of succeeding generations. His published and unpublished works are the following:

1. *Aśvadhātī Prabodhikā* is a translation in *Sākī* metre of Jagannāth Paṇḍit's *Aśvadhātī* poem; 2. *Dāmāji Nāṭak*; 3. *Saṅgīt Ratnāvalī Nāṭak*; 4. *Bhūṣaṇabhaṭṭ's Kādambārī*, Part II is a translation of the well known Sanskrit novel of the same name; 5. Short life of Śrīpād Bāji Ṭhākūr, first Mahārāṣṭriyan Indian Civil Servants; 6. His wife's life is a fine book giving the ideas, beliefs, superstitions and customs of the society of those times; 7. Short life of Kāśīnāth Trimbak Telaṅg; 8. *Vatsalā Haraṇa Kāvya* (1897) is a poem in *Ovi* metre on the Mahābhārat story on the old model. The versification is flowing and simple.

VITṬHAL SĪTĀRĀM GURJAR

Viṭṭhal Sītārām is a son of Sītārāmpant. Viṭṭhalpant was a right hand man of Kāśīnāthpant Mitra the editor of *Manorañjan*. Viṭṭhalpant was his assistant for many years. In that capacity he wrote short stories, novels and other interesting matter which did not appear in his name. Still after he left Mitra's service he wrote some novels under his name. He has written one or two dramas too. But his chief literary work lies in his novels and stories. He has adapted many Bengali novels in Marathi. His style is simple and clear. He has a knack of introducing his story in an interesting manner. He has adapted some detective stories too. He is a prolific writer with a facile pen. So he has written so far about 20 books small and big.

GAṆEŚ VITṬHAL KULKARNĪ

He came from a *tainātdār* family of Kolhapur and at first bore the surname 'Kumbhojkar.' His father was a pleader at Kolhapur and then at Jayasingpur. Gaṇeśpant had two uncles, one was a *Kārbhārī* for a long time of Bedag Jahagir near Miraj and the other is an honoured and trusted *Khāsagī Kārbhārī* of the Mahārājā of Kolhapur.

Gaṇeśpant had completed his education upto the standard of the Matriculation examination. He had a hobby of writing

from his young days. But he came under the displeasure of Kolhapur Darbar, so he left Kolhapur never to return to it. He changed his surname to 'Kulkarnī' indicating the hereditary profession of the family in order to escape the troublesome inquiry by C. I. D. (criminal intelligence department) of Government and the Kolhapur Darbār. He wandered from place to place doing odd jobs that came in his way. But by his travels he got wide experience which he could make use of in his novels later in life.

At last he came to Bombay. There he wrote witty and sarcastic articles under the pseudonym, "Vyatipāt". Then he took over charge of Udyān Magazine which went a begging by the death of its editor. He began to conduct that magazine with efficiency and increased its circulation and prestige. He also bought a Press and began to print his magazine in his own Press. Within a short period of five or six years he showed wonderful literary activity, editing his own magazine, managing the concern of the Press and lastly writing novels for many a series which had made their appearance in this period.

Kulkarnī was a radical reformer. In his novels he brought out the social evils like widowhood, ill-assorted marriages and advocated the need of divorce in Hindu Law. He specially felt sympathy for fallen women and for women even from prostitute class. He wanted that that class of girls should be reclaimed and should be turned into useful members of society. He also wrote one or two detective novels which are always popular among the reading public. He died prematurely and of overwork.

His novels are following :—

1. Karmasannyās ; 2. Viśavinod ; 3. Candracūd ;
4. Janmathep ; 5. Yogāyog ; 6. Sonerī Khañjīr ; 7. Hā Saṁśayācā pratāp.

KṚSNĀJĪ KEŚAV GOKHALE

Kṛṣṇājī Keśav Gokhale was a Kokaṇasth Brahmin. After his education he took service in Jath State. He became the Chief Judge and at last he rose to be the Divān of Jath.

Almost all his literary work was published in Manorañjan Magazine. He was a very good writer of short stories. About half a dozen of them were published in Manorañjan. All his stories were stories with a purpose. He also wrote the following bigger novels.

1. 'Ājapāsūn pannās varṣānī' is a fine and fascinating adaptation of Jane Austen's *Pride and Prejudice*; 2. *Tilottamā*; 3. *Mūrtimant Gulāmgirī*; 4. *Karma Kahāṇī* (1923); 5. *Bhāgyacakrāce Phere* (1923); 6. *Amarsimhācā Ātmayadnya* (1923); 7. *Mayūrasimhāsan* (1923).

DATTĀTRAY MĀDHAVRĀV KULKARNĪ

1. *Vibhā* (1914); 2. *Ayeśā* (1914); 3. *Vinodini* (1915); 4. *Rājarsi* (1917).

TRIMBAK SĪTĀRĀM KĀRKHĀNĪS

He is a Kāyasth Prabhu by caste. He was born and brought up at Mahad, district Kolaba. He was educated upto the standard of Inter Arts examination. He was one of the original partners of Mahārāṣṭra Nāṭak Maṇḍalī (a company of actors). But before the Maṇḍalī split up and was shattered he separated from it and took a good share of the capital and profits till then made. He was a great actor; especially he was good as a villain.

1. *Divāḷicī bhet* (1910); 2. *Mainātāicā Halavā* (1911); 3. *Rājāce Baṇḍ* (a drama).

VĀMAN KṚŚNA COLKAR

1. *Tin Siledār*, Parts I & II (1916), (Translation of the *Three Musketeers* of Dumas); 2. *Prema Śṛṅkhalā* (1917).

KṚṢṆĀJĪ MAHĀDEV CIPLŪṆKAR

1. Vratapālan (1918); 2. Raṅga Mahāl Rahasya (1918).

RĀMCANDRA NARASIMHA INĀMDAR

1. Bhayaṅkar Svapna (1915); 2. Svargiy Saundarya (1917).

B. K. KORĀNNE

1. Sadguṇī Mādhav (1912); 2. Suśil Godāvarī (1914).

ŚRĪMATĪ JĀNAKĪBĀĪ DESĀĪ

1. Tājamahāl (1916); 2. Prem Savāl (1917).

KEŚAV KṚṢṆĀJĪ SĀLVĪ

1. Rāj Kumār (1915); 2. Suhāsini (1917).

GAṆEŚ RAGHUNĀTH ABHYAṆKAR

AND

MRS. LAKṢMĪBĀĪ ABHYAṆKAR

Gaṇpatrāv was a subject of Miraj and Sangli States. He was educated in Poona and after passing his LL. B. began practice at Sangli. He and Vināyak Kṛṣṇa Māṅkar (from a Tainātdār family in Sangli State) were great friends and lived side by side. Both of them were great admirers of Gopālraṅv Gokhale and his politics. They were sincere friends and patrons of the Fergusson and Willingdon Colleges. Abhyaṅkar took greater interest in public questions and wrote articles in both English and Marathi. He had specially studied the problem of States. All his Marathi writings are about political topics.

Mrs. Lakṣmībāī is the wife of Gaṇpatrāv Raghunāth Abhyaṅkar. She wrote under the name 'Lakṣmītanayā'. She is the daughter of Lakṣmaṇ Gopāl Deśmūkh, brother of the famous Lokahitvādī. She was born at Limba. She

was educated upto English third standard. She has written a number of short stories and also composed stray poetical pieces. But she has written one poem named 'Haṁsa-dūta-kāvya' (poem about the messenger swan). This is written on the model of Kālidās' Meghadūta. Haṁsadūta is based on the well known story of Nala-Damayanti. She sends a message through a swan to Nala. It is a good readable poem.

1. Sadyasthiti (1915).

Now I come to the last but one Section of this Chapter. This consists of prose writers and there are a host of them. They reach the figure 160: Of these about 100 are what I call one-book writers. A few of them come in this history by grace not by right. About 35 are what may be called two-or-three-books writers. They are tolerably good writers and deserve to come in any history of literature. About 10 writers are really gifted literary men. Their literary works are of a high order. Let me now begin, as usual, with each one of these writers.

NARASIMHA CINTĀMAN KELKAR

Narasimha Cintāman Kelkar is a Kokaṇasth Brahmin. His ancestors lived in a village Vanivde in Ratnagiri district. But they came to Miraj to seek their fortune. So Kelkar is a Miraj State subject. He received his early education at Miraj and probably at Satara. But after matriculation examination he joined the Fergusson College (then only a Second grade College) and then the Deccan College. There he met Śrīpād Kṛṣṇa Kolaṭkar. Both of them being in the same class they formed a friendship which continued lifelong. After passing the B. A. examination both of them studied law and passed LL. B. Examination. But from this time they were separated from each other, Kolaṭkar being settled as a pleader in a Central Province Taluka town while Kelkar began to practise at Satara. But he had no real liking for law and gladly turned to literature and Politics. So he came

to Poona and was taken up on the editorial staff of Kesari. Here in the Kesari Office he met and became associated with Kṛṣṇāji Prabhākar Khāḍilkar who had passed his B. A. examination from the Deccan College along with Keḷkar. Khāḍilkar did not go in for law but took to literature as his profession. Śivṛām Mahādev Parāñjpe a little senior to them both in age and education being a fellow in the Deccan College while Messrs. Keḷkar and Khāḍilkar were still students was added to this couple. Thus Messrs. Parāñjpe, Keḷkar and Khāḍilkar formed a literary triad or better triumvirate which dominated Poona and its public activities under the guidance and control of Baḷvantrāv Ṭilak who had already formed an orthodox patriotic party in Poona and had become its recognised head and leader. Soon Tātyāsāheb (as he was called by his friends and also by the general public) Keḷkar became the right hand man of Ṭilak and a faithful follower in all matters connected with Kesari and the manifold other activities of Ṭilak. Keḷkar could write tolerably well in English also. Thus he was what was called in Marathi 'Savyasāci' (a soldier who could shoot with both hands). Keḷkar's greatness lies in this that he faithfully served Ṭilak through thick and thin. When Ṭilak was sent to jail more than once Keḷkar stepped into the place of the editor of Kesari, and, later on he became the permanent editor both before and after Ṭilak's death and continued the policy of the paper and kept up its prestige for over 40 years. At last he retired as the Editor of Kesari handing over his charge to younger men like Karandikar and Ketkar.

Khāḍilkar's name is also intimately connected as stated before with Kesari though he was never its formal editor. But he was known to be a powerful and effective writer. He was also brilliant as a literary man and his articles showed more flash than those of Keḷkar. To the younger generation Khāḍilkar appealed more than Keḷkar could ever do. Śivṛām Mahādev Parāñjpe was never connected with Kesari. He started a paper called 'Kā?' and his paper soon became as great as Kesari. Śivṛāmpant was known for his ironical, satirical and

trenchant style. So his paper was read with avidity by younger men. But he generally followed the policy of Tīlak and never came into conflict with him though he verged on the left wing side of Tīlak's Policy. As stated before, at one time, these three formed a triumvirate and dominated the Poona politics. After Tīlak's lamentable death the question arose who should lead Tīlak's party or as one humorous writer puts it who should ascend Tīlak's gādī. Parāñjpe who was not connected formally and directly with Kesari and who had a bitter and forbidding experience of prison life practically retired from the field. He had to stop his paper. For, he was not prepared to deposit a huge sum demanded by Government. So, he gave up public activity except giving an occasional lecture which gathered crowds. For, Parāñjpe was a great orator and his slow but satirical mode of speaking was a great attraction. In this respect both Kelkar and Khāḍilkar could never come up to the level of Parāñjpe. During the rest of his life Parāñjpe devoted his time and energy to money-making which he could do by his flourishing Press named Manohar. So the real contest for Tīlak's Gādī was between Kelkar and Khāḍilkar. But that too soon ceased. For, Khāḍilkar knew his own intellectual powers and his literary talent. So, he made up his mind to seek another and better centre for his activities. He went to Bombay and there started his famous paper 'Navākāl'. At the outset he got some advantage of this name. For the Kāl of Parāñjpe was a very popular paper and that popularity was easily transferred to the new Kāl. Khāḍilkar made his paper a great power in Mahārāṣṭra and for a time his paper became a formidable rival to Kesari. Thus, Kelkar could take undisturbed possession of Tīlak's gādī, and, it must be said to the credit of Kelkar that he faithfully carried out the policy of Tīlak in every respect though he had never the dash, determination and defiant attitude of Balvantrāv Tīlak.

Now to turn to Kelkar's literary work with which this history is more concerned.

Kelkar is a voluminous writer. He is versatile and so has written on all manner of subjects: dramas, novels, histories, poetry, essays, philosophy, autobiography and what not. Besides, he was a great journalist and a large part of his energy was given to journalistic writing. It is not possible to refer to all his writings. A new edition in 12 stout volumes is now published. So all his literary work covering over 10,000 pages is available in these convenient volumes.

KṚṢṆĀJĪ PRABHĀKAR KHĀḌĪLKAR

Mr. Khāḍīlkar is a Kokaṇasth Brahmin from Sangli where there are a number of Khāḍīlkar families. He was born and educated there. After matriculation he joined the Deccan College and passed the B. A. examination in 1895. Soon he was taken up on the staff of the Kesari. There he showed his literary talent by his fine fascinating articles. His style was trenchant, vigorous and catching. Almost all the articles for which Balvantrāv Ṭīlak was imprisoned were written by Khāḍīlkar. He contributed to the greater popularity of the paper by his powerful pen.

But another mine of his literary genius was opened by Mahārāṣṭra Nāṭak Maṇḍalī. It brought on the stage an old and unnoticed play of Khāḍīlkar published in Nāṭyakathārnava Magazine of Śaṅkar Moro Rāṇade. It produced a great effect on the audience and proved a great success. So Kṛṣṇājīpant was encouraged to write more and more dramas. His first success by his 'Kāñcan Gaḍaci Mohanā' (Mohanā of Kāñcangaḍ) and his reputation as a great journalist contributed to make his dramas popular. The fine get-up and scientific acting of the actors of the company contributed no less to the success of the play. Thence forward Khāḍīlkar wrote drama after drama in rapid succession. The themes were selected both from history of the Marāṭhā period and from the great storehouse of Mahābhārat. The secret of Khāḍīlkar's success was the manipulation of old incidents and even characters to modern events and modern persons. The subtle suggestive-

ness of his dramas was wonderful. For instance, his 'Kīcakavadh' is perhaps his masterpiece and it proved a tremendous success on the stage. For, Kīcak appeared to the audience, as a fine representation of Lord Curzon. His arrogance, his imperialism, his disregard for everyone, his excessive pride, his love of pomp and power these are all finely brought out in dialogues and in incidents depicted in the drama. As Kīcak was killed by Bhīma, it was subtly suggested that Lord Curzon too deserved death. Thus the drama was seditious. But the sedition was too subtle and too remote to be easily discovered. So the drama was allowed to be publicly performed. Later on some zealous officer saw sedition in it and it was proscribed. But after some years the proscription was removed. But this instance of Kīcakavadh shows why and how Khāḍīlkar's dramas became so popular.

Next Khāḍīlkar turned to writing Saṅgīt dramas for the Gandharva dramatic company and this series of his dramas began with 'Mānāpamān'. This too, like his previous dramas proved a great success. This drama seems to be based on Lytton's 'Lady of Lyons'. There is such close similarity between the two stories.

I have already given the story of Khāḍīlkar's leaving Kesari and starting his paper 'Navā Kāl' in Bombay.

Khāḍīlkar has now handed over his paper and the prosperous Press to his son and he leads a retired life at his native place Sangli though he goes to Bombay now and then.

ŚIVRĀM MAHĀDEV PARĀÑJPE (1864-1929)

Śivram Mahādev Parāñjpe was a Kokaṇasth Brahmin and was born at Mahad, district Kolaba where his father was a pleader. Śivram received his vernacular education at Mahad. For his English education he went to Ratnagiri from where he passed his matriculation examination and then.

joined the Deccan College and passed the B. A. examination in 1890. Then after some time, serving as a teacher in Schools he passed his M. A. examination. He was a professor of Sanskrit in the Mahārāṣṭra College (popularly called Bhave's College) started in Poona in 1895. But the very next year the college was stopped. Then Parāñjpe started his paper Kāl and soon made it a popular paper.

Śivrāmpant Parāñjpe was a subtle and satirical writer. He had a wonderful command over Marathi language and he had the knack of weaving a beautiful literary web on a single idea. He was a great orator too. His sweet and melodious voice, his slow delivery, his choice language and great satirical vein kept the audience spell-bound. As stated before he was a dominating figure in Poona for some time. But later on he retired practically from public life and looked to his own business which was lucrative.

Besides his writings in *Kāl* which are reprinted in a book form in about 10 volumes he wrote the following books which consist of dramas, novels and historical essays.

1. Rāmrāv Nāṭak (1906); 2. Bhīmrāv Nāṭak (1907);
3. Saṅgīt Kādambārī Nāṭak (1897); 4. Rāmāyaṇā-sambandhī Kāhī Vicār (1929); 5. Govindācī Goṣṭa; 6. Vindhyācal; 7. Mānājirāv (1922); 8. Śāntādevī (1926);
9. Sūryācyā Gairsoī (1929); 10. Marāṭhyāñcyā Laḍhāyāñcā Itihās (1928); 11. Pahilā Pāṇḍav (1931).

SĪTĀRĀM SIVRĀM LOTALĪKAR

1. Śāntārām (1917); 2. Fizi Beṭātil Māzī 21 Varṣe;
3. Sanyāsī; 4. Sāmārthya, Saṃrddhi va Śānti; 5. Sāmārthya Saṃvardhan; 6. Śakti Saṃrakṣaṇ; 7. Sañjivani Vidyā; 8. Ātmonnati; 9. Svarājyācā Uṣaḥkāl; 10. Mārga va Mārga-darsak; 11. Mahātmā Gāndhī; 12. Lālā Lajapatrāy; 13. Devī Sarojinī; 14. Dākṭarkaḍe Tarī Jā; 15. Bhayaṅkar Surā; 16. Baṇḍūkākāce Lagna.

KṚṢṆĀJĪ GOVIND KINARE

After his education was completed he joined the New English School as a teacher and soon became a permanent servant of the D. E. Society. After serving the Society for many many years he retired. Even during his service he took to Marathi literature as a past time and began to write articles in a variety of subjects. He is a versatile writer many of his books have been popular. He has written an interesting book named 'Laṅghan Cikitsā' (consideration about fasting.)

1. Svāmī Vivekānandācī Saṁbhāṣaṇe va Mulākhaṭī (1929); 2. Cimukale Bhārat (1929); 3. Dhruv va Cilayā (1913); 4. Mulāñcā Kṛṣṇa (1918); 5. Ingraji-Marathi Koṣ; 6. Samarthāñce Bālabodh Caritra; 7. Bhāṅget Tuḷas or Pralhād; 8. Vānarāñce Dev; 9. Mitāhār Mahātyama; 10. Laṅghan Cikitsā; 11. Mulāñce Śīla Śikṣhaṇ, Essay (1924).

JAGANNĀTH RAGHUNĀTH AJGĀVKAR (1879-)

Jagannāth Raghunāth Ajgāvkar is a native of Ajgāv a village from which Kāśīnāth Raghunāth Mitra also came. But Jagannāth was born at Varad, taluka Malvan, district Ratnagiri. After completing his primary education and having received a smattering knowledge of English he came to Bombay to seek his fortune, and served for some time in private firms. But having a turn for literature he did not like the clerical line. So he came to Poona, the intellectual centre of Mahārāṣṭra and served as an assistant in the several papers of Poona. In 1911 he came back to Bombay and became the editor of Induprakāś and continued there for 4 years. Then he started a monthly called Dnyānārjan on his own account. All the while he was writing on all manner of subjects. But his special subject was the study of old Marathi poets. He was studying their works and tried to secure information about them with a view to write their biographies. This was Ajgāvkar's magnum opus which

he published in several volumes and this work is still going on. He is not only a critic of old poetry but a poet himself and has written much miscellaneous poetry. Thus he is one of the voluminous writers of the present age. He has facile pen. His style is simple though it is rather heavy and sometimes dull.

1. Mahārāṣṭra Kavīcaritra, Parts I to VI; 2. Bhāratiyāñce Vedh; 3. Kavan Kutūhal; 4. Nepāl Varṇan; 5. Saṅgīt Praṇayānanda Nāṭak; 6. Cakravartī Hamīr; 7. Vidvān Sobatī Kī Kuśal Gṛhiṇī; 8. Life of Sant Gopāl Buvā Mālgāvkar (1927).

DATTĀTRAYA BHIMĀJĪ RAṆADIVE

Dattātraya Bhimāji Raṇadive was born at Mirajgaon, Ahmednagar district in 1880. Raṇadive was Jain by caste and came from a rich family living upon agriculture. Dattātraya was educated at Mirajgaon and passed the local fifth Marathi standard examination. On account of the sudden and serious illness of his father Dattātrayapant had to give up all hope of learning English and had to remain content with the education he received already. At the age of 15 he was married to a girl from Sholapur. Of course he had to assume partial responsibility of the family and so his further education whether Marathi or English was at an end. But he was known to be a very brilliant boy in his school days creating astonishment in the minds of his teachers by his smart, ready and ingenious answers to intricate questions. Though Raṇadive's school education came to an end his hankering after further learning and knowledge did not abate a bit. So he began to learn English from a Mohammedan gentleman but no sooner had he come up in his English education to the level of the matriculation examination than did his father die and the whole and sole responsibility of maintaining the family fell upon young Raṇadive. But he proved unequal to the task of carrying on his business of a grocer, being wholly absorbed in reading books both Marathi and English.

He became specially interested in old poets and studied their works carefully and thus made preparation for his life work of being a literary writer. But this literary bias brought on his financial ruin and led to his lifelong misery. For, the paid manager of his shop took away the cash and worked for some time on the credit of the shop but ultimately Raṇadive found that the shop owed 5 to 6 thousands rupees. To repay this sum he had to sell his ancestral property and had to leave his home and to seek some employment. As he had already attained some fame by his outspoken reformed ideas on social matters especially as regards inter-dining and inter-marrying among the several sections of the Jain community, he was given the editorship of the progressive paper called 'Sumati' (good mind).

This brought him into contact with the leaders of the Jain community like Messrs. Laṭṭhe, Caugule, Hirācand Nemcand Doṣī. But the orthodox party in the community began to persecute Raṇadive. But he did not mind such persecution. At the same time he did not remain long at Vardha, the place where Sumati was published. He was taken up as an editor of the series called Surasagrānṭh Mālā started by Messrs. Koṭhārī and Pāṅgaḷ of Poona. This was a fine opportunity for Raṇadive to show his literary talents to the public. This became practically his life-work. He wrote about 30 novels. Many of his novels are adaptations but some of them are original. But he left off the service of Koṭhārī and Pāṅgaḷ after the collaborators had quarreled, each having his own independent service. Raṇadive did editorial work for several papers. His writings brought him to the notice of His Highness Śāhu Mahārāj of Kolhapur and he was brought to Kolhapur as a teacher of Marathi in the Rajaram High School. He could work there only for 3 years. In 1929 he died a premature death.

To speak now about his literary work Raṇadive had a poetical talent which was seen from his school days. But he came to publish his poems only after his genius had attained

maturity. Consequently all his poetical and prose works show a high degree of literary excellence. His style was simple and attractive. As stated already he wrote about 30 novels almost rivalling the feat of Nāth Mādhav. Besides he wrote about 15 poems. Of course as a journalist he had to write on all manner of subjects. But he was a lover of social reform holding very radical views on all subjects of public interest.

His books are too numerous to mention but the more important are the following :—

1. Rūpiṇī (1914); 2. Prabhu Janmotsav Gītā (1914);
3. Śaiśav Sahakārī (1915); 4. Kumudinīcā Sudhāṁśu (1915);
5. Kharī Ārya Kanyā (1916); 6. Candrikā (1916);
7. Rāṣṭriy Jivan (1917); 8. Ekāntācī Mauja, a novel (1917);
9. Manoramā, a novel (1912).

BĀPŪ BALVANT DEVADHAR

1. Vasant Līlā (1912); 2. Premasāṁsār Nāṭak; (1912); 3. Morayāce Modak (1912); 4. Māze Manorājya (1913); 5. Vijayī Vijayā Daśamī (1912); 6. Mohan Bāg (1913); 7. Kohinūr (1913); 8. Vividhavāgvihār (1913);
9. Devayānī (1913); 10. Jagātil Jamātī (1913).

. ACYUT BALVANT KOLAṬKAR

He was a Kokaṇasth brahmin. He was a son of Rāv Bahādur Kolaṭkar, the first famous social reformer of Berars who married a widow. Rāv Bahādur himself was the son of the famous Mahādevsāstrī Kolaṭkar. Śrīpād Kṛṣṇa Kolaṭkar was Rāv Bahādur's nephew. Thus the family was one of literary men. Being left an orphan by the death of his mother the first wife of Rāv Bahādur Acyut was from his early age brought up by his uncle Baḷvantrāv. Though not formally adopted by Baḷvantrāv, Acyutrāv took up the name of the uncle. Now Baḷvantrāv was an orthodox man unlike his brother. So, Acyutrāv imbibed the spirit of orthodoxy

and later on the spirit of patriotism to such an extent that he despised his father as a moderate and as a reformer and on one public occasion, when party feeling in Nagpur ran very high, about the time of the Congress at Nagpur, Acyutrāv actually insulted his father.

After passing his B. A. he became a teacher in the Satara New English School. At that time he seemed to be a quiet and sober man. But his nature was fiery and it broke out suddenly on some public occasion. Then he left service and came to Bombay to make his fortune. Till then his literary powers seemed to be dormant. But they suddenly broke out as it were when he started a Marathi daily newspaper called 'Sandeś' (Message). His politics was of the left wing type. By his fascinating writing and by his new device for conveying interesting information and news to his readers he made his paper a popular one within a short period ; nay, Sandeś eclipsed all the Marathi dailies of Mahārāṣṭra. Acyutrāv had a powerful and facile pen and used all the tricks of satire, irony and even abuse to discredit his opponent and the party opposed to him. He had a knack of ridiculing even serious things. He wrote a series of letters impersonating the writer as a lady named Vatsalāvahinī. The style of these was remarkably lady-like ; those letters showed inner knowledge of women's ways and habits of thought. Moreover, the style was trenchant, cutting, ironical and satirical. Vatsalāvahinī wrote on all manner of subjects principally social. These letters were so liked by the people that they became the constant talk of the educated people. A controversy went on in newspapers whether the writer of the letters was a man or a lady. Such was the wonderful literary power of Kolaṭkar. He was an outspoken man. It was dangerous to displease him. Once Balvantrāv Ṭilak opposed Kolaṭkar. Acyutrāv began such a violent attack upon Ṭilak and his followers that even a veteran fighter like Ṭilak got afraid of him and made a compromise with him.

But Acyutrāv, inspite of his great intellectual and literary powers was very unsteady, a little unscrupulous and quite wreckless. So, he did not gain much influence upon the educated public and all his literary work was in a way lost. Financially he was a ruined man and so had to stop his Sandeś.

Acyutrāv wrote also many dramas. They were staged but they did not prove successful. He was not made to be a dramatist.

He also assisted in the great work of translating in Marathi the famous Ṛgveda. But the work remained incomplete. In that connection Kolaṭkar started a magazine called Uṣā but that too did not live long.

1. Saṅkrānticā Tīlgūḷ (1914); 2. Svāmī Vivek-ānand Nāṭak (1914); 3. Sau. Vatsalā Vahiniñce Lekh (1915); 4. Sundopasund Nāṭak (1917); 5. Nāringī Nisān (1917); 6. Bāi Kusumāvati (1917); 7. Yuropātīl Yuddha (1917); 8. Caudāve Ratna (1925); 9. Ingrajāñce Prabhāv, a novel (1926); 10. Mastānī Drama (1926); 11. Viskatleli Venī, Story (1923); 12. Lives of Bhagatsing, Sukhdev and Rājguru (1931); 13. Bābū Genūce Caritra (1930); 14. Gulābī Vidhavā (1930); 15. Raṅgīlā Rasūl; (1930); 16. Nānā Pharārī Yāñcā Povādā (1924); 17. Kolhapurcyā Akkāsāheb (1924).

MRS. GIRIJĀBĀI KELKAR

Mrs. Girijābāi Kelkar is the wife of M. C. Kelkar a retired Hujur Deputy Collector at present working in the New Pratāp Mills of Dhulia. M. C. Kelkar is an elder brother of Tātyāsāheb Kelkar. Mrs. Girijābāi Kelkar is a moderately successful lady writer.

1. Śrīyañcā Svarga (1912); 2. Puruṣāñce Baṇḍa (1913); 3. Samāj Citre (1929); 4. Puṣpahār; 5. Rājaku-vār Nāṭak or Śirkāñcā Sūḍ (1924); 6. Grhiṇī Bhūṣaṇ; 7. Ayeśā Nāṭak (1921); 8. Hica mulācī āi (1932).

BHIDE

1. Kṛpaṇ Kanyā (1916); 2. Ratna Kāṅkaṇ (1916);
3. Māzā Kārāgrahavās (1918); 4. Saitāni Cakkar (1918);
5. Jarmanice Ḍavapeca (1918); 6. Bāl Brahmācārī (1918).

SĪTĀRĀM MAHĀDEV PHADKE

1. Śaṅkarācārya Kṛta Upadeś Sahasrī; 2. Suvarṇa Kṛtyāhār; 3. Saṅṇā; 4. Vedānt Nidarśan.

NĀRĀYAṆ RĀMCANDRA VĪBHUTE

1. Guru-śiṣya Saṁvād: Parts I and II (1915);
2. Manmath Prabhāv Nāṭak (1917); 3. Satyāsatiya Parikṣaṇ (1917).

BHĀSKAR VIṢṆU PHADKE

He was born at Wade, district Ratnagiri. He was left an orphan by the death of his father. So he could learn with great difficulty and trouble. He helped Rāṇaḍe in his Dictionary writing. He was a graduate of Allahabad University having passed his B. A. examination in 1904. He started Vihārī newspaper in 1906 and had to suffer imprisonment for writing seditious articles in it. He translated all the works of Rāmatīrth and Svāmī Vivekānand.

1. Jevhā Sūryoday Hoīl (1912); 2. Diśābhūl (1912); 3. Svāmī Rām Tīrth (1913); 4. Svāmī Vivekānan-dāñce Samagra Granth (1913).

BĀLKṚṢṆA BHĀŪ JOŚI

1. Navapuṣpa Mālā (1916); 2. Arvācīn Amṛt-ānubhav (1912); 3. Sammoh virās; 4. Sāmarthyācā Moh (1918).

NĀGEŚ VĀSUDEV GUṆĀJĪ

He lives at Belgaum being chief officer of the local Municipality. He has a liking for literary work and so he has written and published the following books.

1. Svāmī Rāmtīrth (1913); 2. Ameriketil Garib Vidhyārī (1914); 3. Māze Vyāpak Śikṣaṇ (1916); 4. Ātmoddhār (1917).

GOPĀL MAHĀDEV CIPLŪNKAR

1. Bhāratvarṣīya mahilā vidyāpīṭh; 2. Sārvaajanik śikṣaṇ va mofat vācanālaye (1917); 3. Saktīcī deśseva (1917).

ŚRĪKṚṢṆA NĪLKAṆṬH CĀPHEKAR (1877-)

He was born at Amalner, district East Khandesh. The native place of the family was Devrāṣṭra, district Satara. Śrīkṛṣṇa received his education at Poona. After passing his B. A. examination from the Fergusson College he took up service in the Gokulḍās Tejpal High School in Bombay. After passing his M. A. & LL. B. examinations he began to practise in Berars. But he had no heart in his profession, as he was inclined towards literature and had a liking for teaching profession. But in 1920 when Dr. Parāñjpye became the first Education Minister, he appointed him professor of Marathi in the Deccan College. Cāphekar, having already made a reputation as a Marathi scholar was a fit person to occupy the newly created chair. Thus Prof. Cāphekar found congenial work and devoted himself to literary work. But his life was not to be smooth. In anticipation of the closing of the Deccan College Prof. Cāphekar's services were dispensed with. At this juncture Fergusson College came forward to help the helpless Professor and he was appointed a Professor of Marathi.

1. Stray poems; 2. Guṇa sundarī; 3. Dnyānayoga.

RĀMCANDRA JANĀRDAN GOKHALE

He is related to Sītārām Gaṇeś Devadhar. He is a self-made man, having to support his wife and children during his college career. Immediately after passing his B. A. examination he joined the Education Department. After completing his period of service he retired and lives in Poona enjoying his well earned rest. He is a thorough rationalist in thought and action. Particularly he has interred himself in Astrology. He is collecting evidence calculated to show that the predictions of Astrology are entirely false. His other hobby is about physical education. From his college days he had a desire for literary work and in the education department he found ample opportunities and ample time for such work. But most of his work is about geography taught in schools. He has also written books on his favourite subject of exercise.

1. Vyāyām śāstra (1909); 2. Greenland varṇan;
3. Bhūvarṇan: Parts I to II; 4. Āpale Bhāūbanda or Jagāci Olakh (1922); 5. Ārogya Dīp (1925).

KṚSNĀJĪ ABĀJĪ GURUJĪ

1. Ghāgargaḍcā subhedār (1915); 2. Pirāci goṣṭa. (1902); 3. Bāl Gaṅgādhar Ṭīlak Caritra (1906).

MRS. GAṆGĀBĀI KHEDKAR

She was the wife of Dr. Khedkar, surgeon of Kolhapur. Mrs. Khedkar was a daughter of Dr. Ghole, a famous surgeon of Poona.

1. Vilāyatcā Pravās (1914); 2. Suśikṣit Maṇasāñci Kartavye (1914); 3. Vidhyārthyāñci kartavye (1914).

RĀMCANDRA VIṢṆU KINĪKAR

1. Premabhaṅga (1913); 2. Bhāūbij (1915);
3. Yamunā (1914).

KARKARE

1. Hindusthānātil British Sāmrajyācā Uday va vādh (1916); 2. Astānītil Nikhārā (1918); 3. Peśavāicā Madhya Kāl, Nāṭak (1918).

NĀRĀYAṆ GAṆGĀDHAR LIMAYE

1. Baṇḍāce Prāyaścitta (1915); 2. Jīvanakāl (1915); 3. Karuṇasīmha (1917); 4. Vibhūti Paricay Mālā (1915); 5. Kahur or Itālicā Rāmdās; 6. Prince Bismark (1917).

VĀMAN PARĀŚARĀM PHAṆSĀLKAR

1. Śrī Siddhārthasvāmī Mahārāj yāñce troṭak caritra (1917); 2. Vedāntādarś (1912); 3. Vedāntapradīp (1915).

NĀRĀYAṆ GOVINDRĀV PEŚAVE

1. Devī Rānī or Prafullā (1914); 2. Mṛṇmayī (1915); 3. Saundaryopāśak Mālātī (1917).

PĀṬHAK

1. Birbal Caritra : Akbar Darbār (1916); 2. Bhojarājā va Kālidās (1916); 3. Indirā Mādhav (1916).

DHARMĀNANDA KAUSĀMBĪ

He is a Sārasvat Brahmin from Portuguese territory and was born at Sakhaval a village near Gova. He was a sickly child in his early age and so did not learn much; but all the same he had great ambition to be something. His father died in 1898. He was impressed with the religion of Buddha by reading his life written by Vināyak Koṇḍadev Oka, the great Marathi writer and editor of Bālbodh magazine. And he made up his mind to study the books of that religion.

He came to Poona in 1899 and studied Sanskrit. He adopted his present name and became at last a Buddha Bhikṣu. For over two years he wandered from Bombay to Calcutta and Madras without a single pie in his pocket. He had to walk through miles and miles without food or drink. But in spite of all these privations he was able to secure some pecuniary help to go to Ceylon, Burma and even to Nepal, with the sole object of learning the Buddha religion at its source. For, in India the religion had become practically dead. At last he succeeded in his object and came with a reputation of being a great Buddhistic scholar. He got some job in Calcutta University. But, when Pāli was introduced into the College course in the Bombay University, Prof. Dharmānanda Kausāmbī was appointed the first professor of Pāli in the Fergusson College. Prof. Kausāmbī by his skill in teaching Pāli and by his deep knowledge of the subject won the hearts of his pupils and made the study of Pāli a popular subject among students and pupils. His pupils Cintāmaṇrāv Rājvāde, Dr. Bāpat, Prof. Bhāgvat and many others have made a name for themselves as Pāli scholars.

While serving in the Fergusson College, Prof. Kausāmbī found a very good opportunity to go to and stay in America. For, Prof. Lannmun of Harward University took him up as his assistant and helper in editing the great Buddhistic book Viṣudhimārya. Kausāmbī could stay in America for many years and so he could give both his son and daughter higher European education. Prof. Kausāmbī returned to India and was taken up as a Professor of Pāli in the then newly started Gujarat Vidyāpīth. But he did not remain long there. He then went to Benares, not in the famous Benares University but in the Gurukul Vidhyāpīth started through the philanthropy of a great Sanskrit scholar who gave all his estate to the new Vidyālay. Prof. Kausāmbī went to Russia and as a man of feeling he was attracted by the labour movement there. So when he

came back to India and joined the Satyāgrah movement. He was imprisoned but was soon released. Since then he leads a retired life at Benares, spending his time in reading and teaching pupils that would care to come to him for learning Pāli.

1. Buddha Dharma va Saṅgha (1910); 2. Buddha Līlā-sārsaṅgrah (1914). 3. Ātmanivedan and 4. Miscellaneous writings and speeches. He is a slow and spirited speaker and by his earnest of feeling he impresses the people.

PĀṆDURAṄG DĀMODAR GUṆE (1885-1922)

He passed his Matriculation examination from Ahmednagar High School and joined the Wilson College, Bombay and passed his B. A. examination in 1905, and, his M. A. Examination in 1907. He was throughout his University career a Sanskrit scholar. He was drawn to the self-sacrificing work of the D. E. Society, Poona; so he came to Poona and after a year of probation was admitted as a Life-member. But soon after he got an opportunity to go to Germany for higher study of Sanskrit, being selected as a Government of India Scholar. So he went to Germany and joined the University in 1909. He took up Philology as his special subject and after two years' study there he got the Ph. D. degree of that University and returned to his work in the Fergusson College.

Prof. Guṇe at first tried to remain a strict vegetarian. but his Professor noticed slackness and want of energy in his favourite pupil. So he made particular inquiries about Guṇe. The way in which the Professor convinced Guṇe to give up his fad is worth-telling. The Professor in his inquiry came to know that Guṇe was a vegetarian, so, he conversed with him in this strain :—

Prof. : "Why have you come here ?

Guṇe : "To study Philology and the new methods of research."

Prof. : " But you seem not to keep good health and I believe it is due to your vegetarianism. It is not suited to this climate. We know that Hindus are mostly vegetarians and that they can live on such fare even for a long time. But I presume it is not your object to demonstrate that fact to us. You have come here to get higher knowledge not available in India. So you should so behave as to attain your chief object by adapting yourself to this climate."

This rather long but characteristic harangue from the Professor weaned Prof. Guṇe from his fad and he was able to finish his studies and came back with flying colours. But he brought with him the dangerous germs of scrofula from which he suffered in Europe but from which he was cured in Vienna. But on his return Dr. Guṇe with his characteristic zeal and enthusiasm took up the heavy work of starting and organising the Bhāṇḍārkar Oriental Institute and a little later he took up also the work of arranging for the first session of the Oriental Conference in Poona. This overwork, want of exercise and general irregular life told on his health and the germs of scrofula became visible in a swollen gland. Without consulting senior and experienced doctors Dr. Guṇe got himself operated by a younger and inexperienced doctor. The operation, instead of doing any good to his health, hastened his death. Dr. Guṇe died a premature death in 1922. His was a great loss both to the D. E. Society and to the world of Sanskrit scholarship.

1. Māzā Yuropātīl Pravās is a collection of letters he wrote to his relatives and friends from the places in Europe that he visited during his vacation time. It is a fine descriptive book about foreign travel (1916); 2. Jarmanitīl loka-śikṣaṇ; 3. Stray articles in magazines.

JANĀRDAK VINĀYAK OKA (1879-1918)

Janārdan Vināyak Oka was a Kokanasth brahmin and was born in Poona. All his education upto the M. A. Degree took place in Poona and in the Deccan College.

He was a brilliant student of the class passing his examination in the first class. He passed his M. A. examination with Philosophy as his special subject but unfortunately he passed it in the third class. He was a favourite student of Dr. Selby the Principal of the Deccan College and he was surprised to see the unexpected result of his favourite pupil and made a complaint to the University about this matter. Janārdanpant left the College rather disappointed. However, he served three years in the Fergusson College as a professor of Philosophy. Prof. Oka had imbibed the principles of Tīlak school, so he did not remain in the Fergusson College for long nor did he join the D. E. Society. However, he got a suitable work and went to Nagpur and became the Headmaster of City Neil High School on a salary of Rs. 400 per month. But his nationalistic tendencies did not allow him to remain there for long. At last he came back to Poona and then joined the Samarth Vidyālaya in 1908. Thus Janārdanpant led a chequered life and moved from place to place and from job to job. There in SAMARTH VIDYĀLAYA he would have done good work, but premature death ended his bright career to the great sorrow of his family and friends.

From a literary point of view his chief work may be said to be the establishment of Lokasikṣaṇ as a high class magazine devoted to serious subjects and literary criticism. He was the editor of the Magazine for six years till his death. But after him a colleague of his Jāmbhekar conducts the Magazine and is doing it ably, efficiently and according to the Policy of the founder.

1. Gīrvāṇ Laghu Kośa and Bījagaṇit are his only independent literary works besides what he wrote for his Magazine. His essay on Varṇa vyavasthā is soberly written. He shows the utility of the caste system in its ideal form but ignores the degeneracy wrought into the system by time and foreign invasion. But the essay is a readable one.

VĀMAN GAṆEŚ DESĀI (1874-1927)

He was a Kuḍāl Deśasth brahmin. His native place was Parule.

He passed L. M. & S. examination (Medical degree of the Bombay University) and then began his practice in Bombay. He soon made his mark in the profession. But he had a passion for science and research. So he went to England to study higher medicine and especially chemistry. On his return home in 1909 he opened a private hospital. He took keen interest in Indian Medicine and wrote two very good works in Marathi on that subject.

PARAŚARĀM HARI BARVE

1. Jarman kārasthānāce uccātan (1916); 2. Adhaḥ-pāt (1918); 3. Inḡlaṇḍcā Arvācin itihās.

VĀMAN MAṆGEŚ DUBHĀSĪ

1. Samāj Unnati (1911); 2. Prema Nirāśā.

ABĀJĪ VIṢṆU KĀTHAVATE (1846-1901)

Abāji Viṣṇu Kāthavate was a Deśasth brahmin and was born at Wai. He was very poor. Still by self-effort he passed his B. A. Examination and then joined the Education Department and rose to be a professor at the Elphinstone College and at last at the Deccan College.

1. Śikṣaṇ āṇi adhyāpan.

MANOHAR VIṢṆU KATHAVATE

Manohar Viṣṇu Kāthavate came from a respectable family of Wai, district Satara. He was the elder brother of Prof. Kāthavate who became a professor of Sanskrit at the Deccan College after Dr. Bhāṇḍārkar's retirement. After passing his LL. B. examination Manoharpant joined the Judicial department of the Bombay Government and rose to be a

First Class Subjudge. After the period of service was over he retired and lived in his house at Wai. He was a quiet retiring sort of man. He was very hospitable and was glad to meet educated friends. He was a well-read man. He reached a very green old age.

1. Ajmer (1915); 2. Bharat Khaṇḍācā Prācīn Itihās; (1917); 3. Parsīyāñcā Itihās.

KṚṢṆĀJĪ BALLĀL GOKHALE

1. Elphinstone caritra. (1912); 2. Anāth Pāṇḍuraṅg (1913).

MAHĀDEV GAṆEŚ GORE

1. Madhubindu (1914); 2. Totayā (1914).

PARAŚARĀM GOVIND CIṆCĀLKAR

1. Paramārth Vicār Mālā (1913); 2. Rahasya Nirikṣaṇ (1917); 3. Ātma Sādhana (1920).

NĀRĀYAṆ KṚṢṆA ĀGĀṢE

He was an able and well-known pleader of Satara. He was a staunch follower of Balvantrāy Ṭīlak.

1. Ādhunik Jarmanīcī Utkrānti (1915); 2. Daniel Okonel.

GAṆEŚ KṚṢṆA ĀGĀṢE

He was the elder brother of Nārāyaṇrāv and was a State Karbhari of Miraj (Senior). He was a tolerant and rather taciturn man with a grave face. He had studied Dnyāneśhvārī very deeply and wrote a commentary on it running into 3 volumes.

RĀMCANDRA NĀRĀYAṆ MAṆḌALĪK

1. Mustāphā Kemāl Pāsā (1908); 2. Svarājyāprītyartha Hindusthāncyā paryaṭaṇācā Itihās (1916).

NĀRĀYAṆ KṚṢṆA BHĀVE

1. Śikṣaṇ va mānasaśāstra (1912); 2. Japān va tethil loka (1917); 3. Sant Sakhārām Līlāmṛta poem (1926).

GOVIND BALVANT BAKHALE

1. Kṣhatriya mähātmya (1915); 2. Sumanāñjali (1918).

BĀPŪRĀV RĀMCANDRA PĀDALKAR

1. Punarjanma (1917); 2. Akbarācā janma (1917).

UKHĀBHĀĪ DHANAJĪBHĀĪ PAṬEL

1. Svarga Lokācā Pravās (1914); 2. Jagatdharma-darpaṇ (1914).

GAṆEŚ RĀMCANDRA HAVALDĀR

1. Illiad Parts I and II (1913); 2. Viśvanāth Nārāyaṇ Maṇḍalik caritra Parts I and II; 3. Nirjan grām (1933).

GAṆEŚ SADĀŚĪV BHĀṬE

He was the eldest son of Bhāṭe a famous pleader of Belgaum. Gaṇeś was educated at Belgaum and Bombay. Then he went to England for I. C. S. but did not pass it. He returned after being a Bar-at-Law. In England he formed friendship with Jayakar which has continued even after the death of Bhāṭe. After return home Gaṇeśpant was taken up in Baroda Service. But he quarreled with the higher officers and his services were dispensed with. Fortunately for him another friend of his Mr. Dhavale, I. C. S., was an influential officer in the Government of Bihar and Bhāṭe was appointed a professor of History in the Patna University. But he died prematurely, leaving a large family which it is rumoured is supported by Justice Jayakar. Prof. Bhāṭe was a man of wide reading. He was fond of Marathi literature though he thought that it was

much inferior to European Literatures. His essay on 'Vācan' (Reading) is a fine one indicating his wide reading. He used to write in Manorañjan magazine.

1. Vācan (1913).

CINTĀMAṆ VAIJANĀTH RĀJAVĀDE

He was the eldest son of Prof. Rājavāde. He passed his M. A. creditably with Pāli as his optional subject. He was appointed a Professor of Pāli in the Baroda College. There within a short time he made his name as a great scholar of Pāli and a fine teacher. He was a promising young man, the delight and pride of his father. But unfortunately he died suddenly to the sorrow of his parents, friends and pupils.

1. Diggha nikāy (1918)

VINĀYAK MAHĀDEV PITĀLE

1. Nānā Śaṅkarśet Caritra (1916); 2. Daivadnya Mitra (Editor).

VĀMAN PARASĀRĀM MEHENDALE

1. Paraśurām Trimbak Pratinidhi Caritra (1917).

ŚAṆKAR ŚĀSTRĪ MAHĀJAN

He was a brahmin. His native place was Rahimatpur. His profession was to practise Indian medicine. But he had a hobby of composing poems.

1. Gītāñjalice Bhāṣāntar.

NĀRĀYAṆ MAHĀDEV BHIDE

Nārāyaṇ Mahādev Bhide comes from a respectable family settled for generations in the Bhor State, Poona district. He was born at Bhor in 1884. Nārāyaṇrāv is the grandson on his mother's side of the master of Marathi

literature Kṛṣṇasāstrī Ciplūṅkar. He passed his matriculation from the Bhore State High School. Then he joined the Fergusson College and passed his B. A. examination in 1912. He was immediately taken up in Bhore State service in the education department. After serving as a teacher for many years he became the Headmaster, a position which he holds still.

Nārāyaṇrāv Bhide is known to be an efficient teacher. He is a quiet and silent man devoting his spare time to the study of Marathi language and literature.

He began writing in Marathi from his very early age. His first attempt was an adaptation of Goldsmith's Traveller. To this he added a chapter describing Indian sights. Then he translated some poems from Tennyson and Grey's Elegy. After this he attempted to write independent poetry.

Bhide is a very regular worker. Like Vāsudevvrāv Apte he devotes every day some time to literary work. If nothing important or independent suggests itself he translates something from English. Thus by silent and steady work he has produced considerable literature which has been published in several magazines. Latterly he has given more attention to writing critical articles upon various books both poetical and prose. He is a versatile writer and has written on all manner of subjects.

His writings may be divided into three classes: 1 poems, 2 prose writings and 3 critical articles about the theory of art, art-critic and about books in Marathi. Reference could be made to some books in each class. 1. Indradhanuṣya (Rainbow); 2. Phūlpākharū (bird flying on a flower); 3. Arthakiṅkar (a slave of money); 4. Vācivīr (A babbler); 5. Dāmini kī Saudāmini; 6. Vidyārthyāce raḍagāṇe (wails of a student); 7. Prācīn va Arvācīn kavītā (Ancient and Modern poetry); 8. Kalā va tice mahattva (art and its importance); 9. Subhāṣit va tyāce viśeṣ (sayings and their speciality); 10. Sunīt vicār (Thoughts on the sonnet); 11. Śāhīr va rāṣṭriya kavi

(Bards and patriotic poets); 12. Bhāṣā naṣṭa hoṇār kāy ?
(Will language die ?).

MUKUND SADĀŚIV ŚELADEKAR

1. Śrī Śāntādurga Saṁsthānacā Itihās (1912).

Now I come to the last section of this chapter. It is a very small section in this period of 6 years. It includes writers who are either Bene Israels, Indian Christians, and European Christians, or anonymous. In this period they seem to have dwindled down considerably.

FRANCISCO DE SUZA

1. Jaya miḷaviṇyāce mārḡa ; Parts I and II (1915).

ANONYMOUS WRITERS

1. Guṇḍa Mahātmya (1914) : This is a long satirical poem on the modern unscrupulous men of the Indian village. The poem is full of irony and satire. It reads very well. The verses are flowing and sweet & 2. Ḍherpoṭyācā Phajitā (1919) : A fine readable farce. 3. Phijibeṭātīl māsī 21 varṣe (1915); 4. Vajra Kāya.

CHAPTER XII

PERIOD 1918-1928

The last two periods of our literary history i. e. 9th and 10th periods deal with what I may call our own times. An exhaustive account of the literary writers of these times is felt to be more and more difficult. This difficulty was first felt also in the 8th period. But it was a very short period of only six years. In the first place the literary writers are almost legion. Secondly, it is very difficult to secure the writings of all these hosts of literary men. The two or three Marathi libraries are financially unable to buy each and every book published in Marathi. A need of a central institution where all the Marathi publications are kept and are made available to the public is keenly felt. In this respect what an admirable arrangement is there in England in the British Museum and the India Office Library. When I went to England in 1929 with a view to collect materials for this history I was surprised to see that both these libraries contained almost all the vernacular publications upto about 1880. For, the three copies which, according to the Press Act of India, each printer had to give free to Government two of them were sent to these libraries, only one being kept in the Oriental Translator's Office in Bombay. I was told and I could myself see that after 1880, the publications in the various vernaculars increased to such enormous proportions that these libraries could not afford space to keep all publications and so the Librarians made selections from the published lists and ordered those selected books only from the Provincial Governments. So the printers now-a-days are not required to send 3 copies. Only one copy is sent at first. The other two are ordered if required. So, as the matters stand at present it is impossible to look into all the publications unless one gets an access to the Oriental

Translator's Office. Thirdly, the literary writers of these times are almost all of them living and it is very difficult to get information about them unless one approaches them by letter or by personal visit. But both these tasks are difficult as these writers are scattered over the whole Marathi speaking country—nay even beyond it and their addresses are not available. Such are the difficulties about giving an exhaustive account of the literary writers of our times. Still I have tried to collect as much information as I can and I have given the results of my researches in these two chapters. Let me now come to the characteristics of the period 9th from 1918-1928 to which this chapter refers.

This period of our history begins with the most sudden, unexpected but joyous cession of the World War and the declaration of the truce on 11th November 1918. The memory of this memorable event is kept fresh every year all over the British Empire by the 2 minutes silence observed as enjoined by His Majesty the King-Emperor George VI. The concluding year of our period was marked by another unique event the united protest by all Indian parties against the notorious all white Simon Commission appointed by the reactionary Secretary of State for India Lord Burkenhead without a single Indian member going against the spirit of the Government of India Act which gave the Montford reforms. Both these political events affected the people in different ways but both of them helped the development of literature. It is well known that any period of excitement of joy, anger or sorrow leads to literary activity as people give vent to their feelings and sentiments in a forcible way. But during this period two more causes came into being which directly contributed to the increase of literary output. The first is the introduction of motor buses and cars in India. After the cession of the world war in which motor transport was used to a great extent, the released motors were sent to India for ordinary transport. India—a country of vast distances and with ill-provided railway service—was a suitable

field for the growth and spread of cheap and rapid means of motor traffic. So this traffic increased by leaps and bounds during the short period of 10 years. By this new means of communication the town and the country were brought into closer contact with each other. And this closer contact led indirectly to enormous increase of literary output. For, as stated in the previous chapter the war times made the people anxious to know war news and so there was an enormous rise of newspapers and news-sheets. But once the habit of reading and hearing news about foreign countries and distant places is formed, it persists in the minds of the people and becomes their second nature. So, war or no war, people want to get news about the world and rapid and cheap motor transport supplied this craving of the mofussil people by supplying them with packets after packets of papers and small news-sheets going along with motors and being handed over to eager agents and newspaper boys on their way.

But the second cause had a more direct effect upon literary production. Before the war silent cinemas had been introduced into India. But as they all referred to English scenes and dealt with English life and character people could not appreciate them properly. The novel and wonderful nature of the new form of entertainment led people to patronize these cinemas. But they could never be popular. Moreover, they had no effect upon literary production. But after the cession of the war came talking cinemas or briefly the talkies. Soon, the Indian films began to be produced by Indians. This new form of entertainment and especially of Indian scenes and Indian characters speaking and singing in the vernacular became at once popular. In every town talkie theatres, permanent or temporary, came into being where Indian scenery and stories were exhibited. This new form of amusement was less expensive and involved lesser strain than the drama. By this rise of talkies dramas became less and less popular and dramatic company and after company got into

liquidation. But there arose a host of writers of film stories, versifiers composing songs and verses suited to the new scenes and the wider audience. Thus, though the dramatic literature had a bad time, a new form of literature i. e. writing film stories, dialogues and songs not to speak of short summaries of these film stories and glowing advertisements about them became popular and literary men turned their attention to this new form of literature. Along with the new literature came newspaper criticism and description of these shows.

Thus, during the 10 years of this 9th period many causes referred to above came into being, all of them affecting the literary output of the period.

Let me now show the comparative literary output of the 8th and 9th periods in the form of a table.

COMPARATIVE TABLE

	Eight Period 1912-1918 Six years	Ninth Period 1918-1928 Ten years
Poets	45	35
Dramatists	45	76
Novelists	74	139
Prose writers	162	178
Christian writers	2	11
Total	328	439

Let me now proceed to an account of individual literary men beginning as usual from poets.

There are only 35 poets in this period as compared with 45 in the previous one. But even of these there are about 20 who may be called one-poem poets. Only half a dozen deserve to be called poets in reality.

NĀRĀYAṆ NARASIMHA PHADŪNĪS

Though not much known as a poet himself Nārāyaṇ Narasimha Phadūnīs is well-known as the founder, proprietor and editor of Kāvya Ratnāvali (garland of gems of poems) a Marathi magazine devoted to the publishing of old and new poems. He was a bit of a poet too. So both as an editor and as a poet Phadūnīs deserves a place in this history.

Phadūnīs was born in 1861 and brought up in Jalgaon. From his early age his hobby was to collect old poems and write verses. So he started a magazine called Kāvya Ratnāvali in 1887. How he got the idea of starting a poetic magazine is an interesting story. As a press proprietor Nārāyaṇrāv was asked by a Mohammedan gentleman about expenses of printing and conducting an Urdu poetical magazine. Phadūnīs was rather surprised by the novel proposal of the Mohammedan gentleman. So Nārāyaṇrāv asked him how he proposed to secure poems for a monthly in a part of the country where Urdu-knowing Mohammedans are not numerous. He replied that he meant to request Urdu poets from Agra, Delhi, Lucknow etc. to send him their poems. This novel idea appeared more feasible in Marathi-speaking country and Phadūnīs made up his mind to start such a monthly for publishing new poems. As stated before Phadūnīs started his magazine in 1887. He conducted it for full fifty years. He was the sole proprietor and manager of the monthly. On account of financial difficulties he could not bring out the issues of the magazine very regularly. But his patience and perseverance were wonderful and he continued his magazine though it was not adequately patronized by the public till his death in 1937. Phadūnīs died at the ripe old age of 76. His son Lakṣmaṇ Nārāyaṇ Phadūnīs is a pleader at Jalgaon and is like his father a bit of a poet. By means of his monthly Phadūnīs was able to bring out the latent talents of many a young and diffident poet. Almost all the renowned poets of the present generation wrote poems for Phadūnīs' magazine.

His house was always full of his poetic friends. Even when the marriage ceremony of his eldest son was to take place Nārāyaṇrao was engaged in looking to the comforts and conveniences of poets who had gathered together for a conference at Jalgaon the first of its kind planned and called by Phadnis himself. Such love of and devotion to literature is a rare thing. He has to his credit two books—1 Translation in verse of Sanskrit Subhāṣitās giving wise advice in an interesting manner; 2. Mahābhāratbhāṣya; summary partly in prose and partly in verse of the great Mahābhārat story.

S. G. BEDEKAR

1. Sukhsvapna, a poem (1921); 2. Sahadharma-cārīṇī, a novel (1926).

G. R. HINGANEKAR

1. Dakhkhancā Vīr (1921); 2. Kāvya Kuñja (1924); 3. Pāvangaḍ (1929).

BHĀLCANDRA SAṆKAR DEVSTHĀLĪ

1. Yakṣa Sandeś (1902); 2. Rājā Bhoj (1899); 3. Tīlakstavarāj; 4. Pañcam George Rājyābhīṣek; 5. Śarat Kalpa Śatak.

MAHĀDEV NĀRĀYAṆ KĀLE

1. Subhāṣit Padya Mālā, Parts 1 and 2 (1898); 2. Udyoga Śatak Kāvya (1904).

SADĀŚIV PRABHĀKAR TĀṬKE

1. Akbar Kāvya (1907); 2. Kṛṣṇā Kumārī Kāvya (1907).

DĀMODAR PHATUBĀ BHANḌĀRĪ

Dāmodar Phatubā Bhanḍārī was a clerk in Rally Brothers Company.

1. Mahādev Govind Rāṇaḍe yāñce padyātmak caritra (1902); 2. Kāśināth Trimbak Telang yāñce Padyātmak caritra (1902).

Both are short poems giving versified lives of the two patriots.

NĀRĀYAṆ CINTĀMAṆ KĒLKAR

Nārāyaṇ Cintāmaṇ Kēlkar was the elder brother of Tātyā-sāheb Kēlkar the famous editor of 'Kesari'. He was a teacher and served in the Education Department of the Government. He was for many years an editor of Kāvya-saṅgrah and a great cemmentator of poet Moropant.

1. Muliñci Gītā (1903) is a set of three fine songs of Moropant for girls.

BĀBŪRĀV VINĀYAK BĀVALE *alias* ANANTNĀTH (1898)

He led a wandering life and visited Rāmeśvar, Gokarṇ, Gomāntak, Savantavadi. He paid visits to Paṭhaṇ every sixth day of Hindu month. He was a painter. He used to stay at Mahad in Vireśvar Temple. At Nāṭe near Mahad Ruikar an Ināmdar of the place made good provision for him. He spent his time in bhajan (reciting songs and prayers). He composed many stray poetical pieces.

1. Anantnāth Sphūrti (1907).

SĪTĀRĀM PĀṆḌURĀṄG GURJAR

1. Vatsalā Haraṇa Kāvya (1897) is a poem in Ovi metre on the Mahābhārat story on the old model. The versification is flowing and simple.

DATTĀTRAYA GOVIND SADEKAR

1. Śrī Rām āṇi Rāvaṇ (1895); 2. Nibandh Saṅgrah (1905); 3. Āi va Mule; 4. Tantra Sāstra; 5. Pañcam Jārja Bhārat Samrāt; 6. Īśvar Prāptice Sulabh Sādhan; 7. Caṇḍirām Caritra; 8. Kulavaibhav; 9. Prasaṅga Ratnāvali; 10. Vanitā Bodh; 11. Sarva Saṅgrah; 12. Dnyān Sindhū; 13. Bhajan Sāmrajya.

Now we come to the dramatists of this period. They number about 75. But a large majority of them are '*one drama*' writers. About a dozen may be called tolerably good dramatists. Only less than half a dozen are men of real dramatic talent.

ŚAṆKAR PARASARĀM JOŚĪ

Less prolific but perhaps more popular is Śaṅkar Paraśarām Jośī. He comes from a Kokanasth family. Jośī's grandfather first came to Shirpur, district West Khandesh to practise as a pleader, having passed his pleader's examination in 1869 the last year of the examination in Marathi. The elder Jośī became permanent at Shirpur having house and property there. His son Bābāsāheb Jośī naturally became a pleader having passed his LL. B. about 1896-97 and for about 20 years he practised at Shirpur as a successful pleader and then became the Private Secretary and later local manager of Pratāpset of Amalner and his Bombay Branch. Our poet Jośī is a nephew of Bābāsāheb. Like his uncle he too passed his LL. B. Examination and took up the practice of his uncle. But having a literary leaning from his college days Śaṅkarrāṇ had no heart nor enthusiasm for his legal practice. Instead he frequented theatres and formed friendships with the famous dramatic company Mahārāṣṭra Maṇḍalī. Jośī wrote his first drama for the company and it proved even a greater success than the first drama of Varerkar. The very name of the drama was ingenious, having a double meaning. It was called "*Vicitra-Līlā*", Vicitra being the name of the hero and Līlā being that of the heroine of the drama. But the words of the name also suggested a funny meaning i. e. strange-pranks. For, both the hero and the heroine by their strange conduct and witty conversation create horse laughter in the audience. Jośī's drama is a play with a purpose pointing out the foibles of society and suggesting higher and enlightened living. Thus the play is calculated to reform society.

The Mahārāṣṭra dramatic company had educated actors and they played their parts with great effect. Mr. Joṣī at once made his name as a great dramatist; after some years he produced another drama more serious in subject and style than his first one. It was called, 'Māyecā Pūt' (A loving son). This drama depicts the evils of adoption by a lady from a high family and how she was deceived by bad people. It is a fine and interesting drama.

The third play again was a comic farce. It was named "Khadāṣṭak". It contained croaking complaining and passionate characters. It is full of fun and the whole audience is moved to horse laughter throughout the whole play.

KṚṢṆĀJĪ HARI DĪKṢIT

Kṛṣṇājī Hari Dikṣit comes from a very old family of hereditary Kulkarnīs. One of the ancestors of Dikṣit was consulted by Sardārs and Ināmdārs in Peśavāi times. From such a respectable family Kṛṣṇājī was born in 1881 at Pandharpur. He was educated at Pandharpur and Kolhapur. He studied upto the Matriculation standard.

Mr. Kṛṣṇājipant had a chequered career as regards profession and means of livelihood. He was a Teacher, an editor, a correspondent, a propagandist, a circus manager, and what not. But in all these varied jobs he did not gather any moss. In spite of these difficulties he married five times many of his wives having died quite young. From them he has at present two sons and one married daughter. He has radical views and naturally he comes into contact with leaders of Karnatak. He knows canerese very well.

At present he lives at Shahapur broken-hearted because of the death of his grown-up son.

Now to turn to his literary works. Dikṣit had a fondness for writing from his very School days. He first wrote about the subject of Cow-protection. Then he began to write dramas on varied subjects both Paurāṇik and imaginary.

There seems to be a rivalry between the famous dramatist Khādīlkar and Dikṣit. For he has written dramas on the very subjects on which Khādīlkar wrote. For, instance, on the subject of Arjun and Pramīlā both of them have written dramas though under different names; secondly on the subject of Kaca-Devayānī, they have written similar dramas. Dikṣit is a prolific writer. Besides his writings and articles in newspapers both as an editor and a correspondent he has written seventeen books. But he did not make money by his books though some of his books became popular and went into several editions. For he was cheated by book-sellers and dramatic companies who staged his plays. Some of his better-known books are these :—

- 1 Mahāmāyā; 2 Saṅgīt Yakṣiṇīcī Kāṇḍī (1920);
- 3 Sundar Maṭh; 4 Satvadhīr; 5 Audāryācā Ḍaṅkā (1921);
- 6 Saṅgīt Sudarśan (1917); 7. Peśavāī (1919); 8.
- Mulāmulikarītā Bālbodh Sant Caritre (1923).

V. G. ŚETYE

1. Lokāśāsan (1919); 2. Rakṣābandhan (1921) 3.
- Jugārī Jag (1921); 4. Rām Rahīm (1924).

V. H. AUNDHAKAR

Aundhakar is, like Yaśvantrāy Ṭīpṇīs, an actor-dramatist. He was a renowned actor in the famous Mahārāṣṭra Dramatic company and after a good deal of experience of dramas and their performances he made bold to write a drama himself and it proved a great success. Then he wrote another drama which became equally popular.

After the break up of the Mahārāṣṭra dramatic company Aundhakar formed his own company. But that too like other dramatic companies soon failed.

1. Bebandaśāhī (1924); 2 Āgryāhūn Suṭakā.

S. A. ŚUKLA

1. Saubhāgyalakṣmī (1924); 2. Devāñcyā Duniyet
- (story) (1925); 3. Simhācā chāvā (drama) (1927).

ŚĀNTĀRĀM GOPĀL GUPTĒ

Śāntārām Gopāl Gupte was born in 1901 at Velang, district Satara. He belongs to the Kāyasth Prabhu Community. His father was a Government servant in the Postal department and served in Satara district. So young Śāntārām was naturally educated at Satara New English School of the Deccan Education Society. He had a keen desire to acquire Collegiate education after passing his Matriculation Education. But on account of poverty of the family he had to deny himself that higher education. So he became a teacher in the Satara New English School where he is doing the routine work of a teacher in his humble position.

Young Gupte seems to be a precocious dramatist, his imagination making its appearance very early in his life. For, he wrote his first historical drama called 'Raktadhvaja' (bloody flag) in 1918 when he was in the fifth English standard. The theme of the play was the stirring story of Rānā Pratāp. This play was accepted for staging by 'Manohar Strī Saṅgīt Maṇḍalī'. But the company took some time to bring it before the public. But while Gupte was only a Matric class student he wrote his more famous drama 'Hirā Harpalā'. This play dealt with the tragic end of Tānājī Mālusare. This was immediately staged by the then newly started 'Gaṇeś Maṇḍalī' the founders of which were some of the prominent actors of the most famous Mahārāṣṭra Maṇḍalī.

In 1922 Gupte wrote 'Raṇarāgiṇī' a tragedy on the short but eventful story of Rāṇī of Zanshi. This was staged by the same Gaṇeś Maṇḍalī and it was seen to be the most popular and successful play but unfortunately for the company as also for the author this fine play was proscribed by Government. The proscription was removed in 1928 after a good deal of change in wording by the author.

Later on in 1927 Gupte wrote 'Śivasamrāt' a historical Saṅgīt drama and it was staged by the company of the

famous singer Şeñde. In 1930 Şāntārāmrāv wrote his famous 'Savatā Subhā' (separate sovereignty). A public performance of this play was done before the august audience of Chatrapati Rājārām Mahārāj of Kolhapur, the present representative of the separate sovereignty founded by Tārābāī which was the very theme of the play. His next drama was on the life and character of Pratāpsing Mahārāj, the deposed Rājā of Satara. About this drama the Sardar Nātu of Poona made a strong complaint against the wicked part attributed to his ancestor. But through the influence of the oldest Pārsī pleader Dosābhāī of Satara the play was allowed to be staged without any hindrance from Government.

Gupte seems to be a very prolific dramatist like some of the great dramatists of an earlier period or of the present period.

From 1918 to 1938 i. e. in about twenty years he produced about 15 big historical dramas. This is an achievement rivalling some of the famous English dramatists !

Gupte is a middle aged man still and may come to write some more historical plays if his fertile imagination does not fail him and his facile pen does not lose its virtue.

1. Rakta Dhvaja (1921); 2. Hirā Harapalā (1921); 3. Saṅgit Venū Nād (1923); 4. Rājā Pratāpsing; 5. Savatā Subhā (1931); 6. Śiva Samrāt (1931); 7. Śānti Saṅgrām (1931); 8. Peśavāī, and many more dramas.

VĀSUDEV NĪLAKAṆṬH ĀGATE

Āgate family hails from the virile land of Ratnagiri Kokaṇ. It migrated to Satara to seek its fortune. Vāsudevvrāv's father was a clerk in the revenue department and all his service was confined to the district Satara. Naturally Vāsudevvrāv was born, brought up and educated in the several places of Satara district. He was born at Vita in 1893. But soon his father was transferred to Wai and then to Satara. So Vāsudevvrāv received all his education at Wai and Satara. His mother

having died a premature death he became a pet son of his father. From his childhood he had a taste for singing and he was able to compose poetical pieces of his own and recite them. Like Āṇṇā Kirloskar Vāsudevvrāv was fond of staging short dramas with the help of boys and girls of his age, showing the future dramatist. After passing his School Leaving Certificate examination he served for three or four years in the Postal department. But a versatile man like Vāsudevvrāv could not remain satisfied in subordinate service. He was induced to become the play-wright of Bābājirāv Rāṇe and his famous dramatic company. Āgaṭe produced his first play named Dāmāji and being on a well-known and pathetic subject, the drama proved a great success on the stage. Soon after this Āgaṭe began writing a play on a still more famous and popular subject of Puṇḍalik — Devotee of Viṭṭhal of Pandharpur. But there was some misunderstanding between Rāṇe and Āgaṭe. So he left the company and stayed with his brother who was a station-master at Kem, district Sholapur and there completed his Puṇḍalik and gave the play to Vasaikar dramatic company. In the meanwhile Rāṇe himself wrote a drama on the same theme of Puṇḍalik and staged it by his own company. But Vasaikar company staged Āgaṭe's Puṇḍalik. Rāṇe brought a civil suit against Āgaṭe for damages on the ground of his plagiarism. The case dragged on but before it was decided Rāṇe died prematurely. Rāṇe's son who became the proprietor of the Rāṇe company compromised the case by paying Rs. 7000 to Āgaṭe. Āgaṭe then went to Satara and stayed there, conducting a stationery shop. It was here that Āgaṭe wrote his masterpiece called Mahānandā. This play was accepted and staged by the Hulyālkar dramatic company of high refutation. This drama is said to have given the author the highest pecuniary return for his labours. He then wrote another play by name 'Strī Sāmrajya (Sovereignty of women). The theme is similar to that of the more famous writer Khāḍilkar. But Khāḍilkar's plot was Paurāṇik based

on the famous story of Arjuna and Pramilā in Mahābhārat, while Āgaṭe's theme was entirely original. This fine and interesting drama is full of wit and fun and ends as a comedy in the restoration of happiness to the characters of the play. This happy end is brought about in an ingenuous manner by the author indicating of his higher imagination. When the ladies take over the whole administration of the Kingdom with the boon of the Goddess, they of course occupied all the higher posts of honour and responsibility being cabinet ministers and heads of all departments civil and criminal. In an urgent criminal case the magistrate issued a warrant for immediate arrest of a person. But the warrant could not be executed as all the executive officers of the police department having power to arrest a person were enjoying legitimate leaves and holidays due specially to women as three days' leave for monthly course, one month's pre-delivery leave, as also post-delivery leave, sick leave, casual leave and what not. The head of the executive department saw how impractical it was for women to carry on day to day urgent administration of the State. The matter came before a confidential meeting of the Cabinet and after debate it was resolved that the Goddess should be requested that she should restore the *status co* in Society! Āgaṭe wrote also a play on Gopīcand but it is not published. Āgaṭe died in 1937 at the age of 64.

His books are the following :—

1. Mumbaī Grant Road Varṇan (1904); 2. Saṅgīt Dāmāji; 3. Saṅgīt Mahānandā; 4. Saṅgīt Strī Sāmrajya; 5. Saṅgīt Gopīcand.

G. S. TEMBE

He first made his name and fame as an expert harmonium player. He kept the audience spellbound. His hands moved very swiftly and brought out the most sweet sounding songs as if he made the inanimate instrument live and sing like a human being! What wonderful dexterity of hand! This

quality of his gave him the fine job of State harmonium player of H. H. the Mahārājā of Mysore. But after sometime he seems to have displeased either the higher officers or the princes and he had to leave Mysore. Then he took to the profession of an actor and made some name. Immediately he started a dramatic company of his own and began to stage his own plays. Thus Tembe came before the public in three capacities i. e. harmonium player, actor and play-wright. But he did not succeed to his satisfaction and so gave up all occupations of entertaining the public.

1. Saṅgīt Paṭvardhan (1924); 2. Saṅgīt Viravañcanā (1925);
3. Vatsalā Haraṇ (1929); 4. Gambhīr Ghaṭanā.

D. G. SĀROLKAR

1. Peśavyāñcā Peśavā (1925); 2. Janatā Janārdan (1926).

B. N. PĀṆDE

1. Saṅgīt Mātrpadi (1926); 2. Saṅgīt vara pāhije (1927).

H. K. KULKARNĪ

1. Pratāpī Pratāpsimha (1924); 2. Svarājyācetoraṇ (1924).

KIRĀT

1. Panhālgadacā Killedār (1922); 2. Mukta Dhārā (1926).

K. V. KARANDĪKAR

1. Kaliyugātīl Paraśarām (1920); 2. Tīn citrapaṭ (1920).

TRIMBAK SĪTĀRĀM *alias* ĀṆṆĀ KĀRKHĀNĪS

He belonged to the Kāyasth Prabhu community. His father Bālāsāheb was a well-to-do gentleman being resident of Mahad district Kolaba. He was the manager of the local estate of Potnis a sardar family living in Poona. Bālāsāheb was himself a propertied man. But he was very proud and obstinate and in an legal quarrel with his master

Potnis he almost lost everything and died a broken-hearted man. Āṇṇā was his eldest son and was sent to Poona for his education along with the boys of the Ṭipṇīs family. Unlike the Ṭipṇīs brothers Āṇṇā was a good student. So he passed his Matriculation examination and then joined the Fergusson College but through the sudden death of his father and through poverty he had to give up his studies. He was one of original founders and proprietors of the Mahārāṣṭra Dramatic Company. He was at first the more highly educated actor in the company before Messrs. Gokhale, B. A. and Bhāgvat joined it a little later. Āṇṇā turned out to be an excellent actor playing his part with intelligence and proper appreciation of the spirit of the character he had to act. He was particularly successful both as a witty and a villainous character.

While the company was still very prosperous and was making money he severed his connection with it and took the capital value of the fourth share of the assets of the company. He leads a quiet life at Poona with his sun.

1. Rājāce baṇḍa (1924); 2. Mainātāicā halvā.

ŚAṆKAR BĀPŪJĪ MUZUMDĀR

Though not a dramatist himself, still as an actor and as an active helper of the dramatic movement and of dramatic literature Śaṅkar Bāpūji Muzumdār deserves to figure in this History. He was a permanent resident of Poona, his family having a house and property there. He was born in 1862 at Poona. Naturally he was educated here. He completed his education and acquired a smattering knowledge of English. But from his young age he had fondness for seeing dramas and Tamāśās. About 1880 he was a very young and beautiful person. So he was picked up and selected to act the female part of Śakuntalā the heroine of Kīrloskar's first Saṅgīt drama Śākuntal staged in Poona in 1880. Śaṅkarrāv had neither good voice nor did he know how to sing. So Āṇṇāsāheb

Kirloskar had to write his drama without a single song to be sung by Śakuntalā, though she was the heroine of the play and as such was expected to sing. But in spite of this defect Śaṅkarrāv did his part intelligently and carefully and so earned the applause of the audience. As soon as Kirloskar found a young person to do Śaṅkarrāv's part he made him his assistant manager and organiser of the company that was soon started. That young person was Bhāūrāv Kolaṭkar. He had not only a fine physique fit for acting female parts in dramas but also had the most powerful and sweetest voice. Combined with a knowledge of the art of singing and the natural aptitude for acting Bhāūrāv (Bhāvdyā, the pet name given to him by the Poona public which thenceforward became his well-known name among uneducated and half educated people that gathered in their thousands to see the new plays of Āṇṇāsāheb) used to hold the audience spell-bound. The big theatres of Poona and Bombay were quite silent when Bhāūrāv came on the stage. The trio of actors Messrs. Vāgholīkar, Kolaṭkar and Nāṭekar pleased the audience for over twenty years by their fine acting and superb singing. Thenceforward Śaṅkarrāv played the real part of the friend, adviser, and manager of the newly started Kirloskar dramatic company. After the death of the founders of the company Śaṅkarrāv became the proprietor of the company and conducted it with success. The progress of the company was marked by his having built a beautiful theatre named Kirloskar Theatre in Poona the first fine theatre of Poona. He secured three young men to replace the dead ones to join the company as proprietors. These were the famous Nārāyaṇrāv Rājahaṁsa *alias* Bāl Gandharva, Jogalekar and Boḍas. This triad exceeded in their performance the first triad of actors and were the favourites of the public. The photos and pictures by their thousands of Bāl Gandharva in the female garb adorned the halls of the houses of the people of Mahārāṣṭra and even those of other parts of India. All the while the main burden of managing and financing

the company fell upon Śaṅkarrāv. But as is common in Mahārāṣṭriyan concerns there arose quarrels and squables among the proprietors and Śaṅkarrāv had to give up his connection with the company.

Now to turn to the literary activity of Muzumdār. First book of his was an adaptation of Renold's 'Mysteries of London.' Then he started his Nāṭya Carcā and conducted it for a pretty long time. He wrote lives of dramatists old and new. He also wrote lives of the famous actors of Mahārāṣṭra. Śaṅkarrāv had attained a green old age but towards the close of the year 1938 he died rather suddenly. Towards the latter part of his life he was engaged in collecting materials for a full and comprehensive history of Poona. At the time of his death he had actually printed about 125 pages, this being less than half of the materials collected with labour and patience. I am glad to learn that his son proposes to publish the whole work according to the desire and in a way as a memorial of his father.

His writings are the following .—

1. London Rahasya (story) (1890); 2. Bhāūrāv Kolaṭkar Yāñce Caritra (1901); 3. Āṇṇā Kirloskar Yāñce Caritra. (1907); 4. Marathi Raṅgabhūmi; 5. Nave va June Kirloskar Maṇḍalītil Naṭ (1909); 6. Nāṭyakalece Saṁvardhan Karaṇāryā Vilāyateti Saṁsthā (1918); 7. Nāṭyaviṣayak Vicār (1914); 8. Kirloskar Kampanicā Itihās (1914); 9. Nāṭya Kalecī Utpatti (1914); 10. Nāṭakācī Ghaṭanā (1914); 11. Nāṭyaviṣayak Carcā (1914); 12. Nāṭyaviṣayak Pustake (1914); 13. Shakespeare va Tyācī Bhāṣāntare (1914); 14. Mahārāṣṭriya Nāṭakkār; 15. Mudraṇ Darpaṇ.

ANANT HARI GADRE

He is a journalist of light literature and a specialist in giving news of talkies. At several times he started, stopped and restarted some magazine or other. He is a very enthusiastic literary man and devoted follower of Balvantrāv Ṭīlak.

1. Lokmānyāñcī Svarājya Mohim (1917); 2. Bhavāni Talvār; 3. Saṅgīt Svarājya Sundarī; 4. Ghaṭas-phoṭ (1930); 5. Pavitra Pāpīnī (1930); 6. Mūrtimant Saitān (1930); 7. Saṅgīt Prem Devatā (1930); 8. Kumārī (1921); 9. Āī (1930); 10. Saṅgīt Pritivivāh (1930); 11. Taruṇapīdhī (1930); 12. Puṇerī Jodā (1930); 13. Ārya Mahilā.

VIṢṆU LAKṢMAṆ KĀLE

Viṣṇu Lakṣmaṇ Kāle was a Kokaṇasth Brahmin. He was born at Shahapur near Belgaum in 1856. After completing his education Kāle became a Teacher in the Belgaum Mission High School which he faithfully served for 37 years. He was an old man now being 81 years of age and thus died a green old age in 1928. He was a teacher of Prof. G. H. Kelkar, once professor in the Fergusson College. Viṣṇupant is a brother of Śaṅkar Lakṣmaṇ Kāle. He is a retired Māmlatdar and stays at Belgaum.

As to the literary work of Viṣṇupant it is not much but it is good on the whole. His books are the following :—

1. Vṛndā — It is a drama about the times of Rājārām Mahārāj, second son of Śivāji the great. It brings vividly the loyalty, heroism, daring and dauntless courage and readiness to suffer death of Rājārām Mahārāj's followers. It paints also the dark and wicked side of Marāṭhās of those times and shows how desperate difficulties though resulting in ultimate success were due to the defects of those Marāṭhā Sardārs. This is a well-written drama. The dialogues are ennobling though sometimes dull. Moreover, the drama is too long covering about 200 pages and thereby leading to repetition. 2 Sadbodh-Mandir contains about 20 essays mostly on the several virtues. Some essays state in very few words a moral principle and then illustrate it by an account taken from Mahārāṣṭriyan and European history. The author has given in one place an interesting story about the wisdom and shrewdness of Birbal in guessing truth; 3 Jīñjivās describes

Rājārām Mahārājā's stay at and defence of Jīnījī a famous fort in the Madras Presidency ; 4 Santāji Ghorpaḍe Yāñcā vadh (Murder of Santāji Ghorpaḍe, the General of Śivāji the great and Rājārām Mahārāj); 5 Vyākaraṇ Mañjarī (Bunch of grammatical flowers); 6 Hindusthāncā Saṅkṣipta Itihās (Short history of India); 7 Brahmendra Svāmīñce Caritra (Life of Brahmendra Svāmī — a great and influential Svāmī in the later times of the Marāṭhā Empire).

Now I come to the class of Novelists of this period. They are almost 125 in number a very large number indeed for 10 years' period. But this only shows how the reading public was rapidly increasing all over the land due to the spread of education. More than half of these novelists are only novelists in name, there being one novel or story to their credit. But about more than a dozen of them may be ranked as good novelists. Let us now consider them and their production individually.

K. N. ASNOPKAR

1. Navajīvan is again a social drama. Here a poor man becomes rich by unexpectedly getting a legacy of 10 lacs of rupees. This turns his head and he becomes prodigal and gives up his wife and son and marries a fashionable girl given to extravagance and high living. A pleader posing as a reformer is the villain of the play. He deceives the hero right and left. But the drama shows the ultimate triumph of truth and virtue. After the wealth of the hero is gone he repents and is reconciled to his wife and son and the pleader is punished for his mis-deeds. This is a better drama than Duraṅgī Duniyā.

2. Kāṭerī Bāzār. This is a realistic social novel depicting the domestic life of a middle class family. The heroine is Śāntā. She is shown to be a good and noble creature. Still the step-mother in her father's house and the wife of her husband's brother in her house persecute her for her love of learning. Her picture is pathetically

depicted. As a side plot the evil picture of a religious Guru and his black doings is given. This is a readable novel.

3. Bhaktiprabhāv Nāṭak. It is on the life of devotion of Nāmdev and Janābāi. It is full of impossible things as Viṭhobā assuming various forms and helping Janābāi and relieving Nāmdev from his awkward situations. The author tries to bring out the immorality and selfishness of the Baḍve's (priests) of God Viṭthal of Pandharpur. The language of the drama is simple and the songs are sweet and full of devotional sentiment. It is a readable drama in four acts.

4. Duraṅgī Duniyā is a social drama depicting the evils of social reform of a radical nature which leads to license of Women. The author has given the darker side of society. The hero of this drama Vasant loves 2 girls simultaneously. But it is the self-sacrificing nobility of one of the girls that saves him from the awkward situation. That girl becomes a preacher of Svadeśī and devotes her life to public work.

The language of both the dramas, Navajīvan and Duraṅgī Duniyā, is simple and the dialogues are well developed.

Asnoḍkar's books were published in Pāṅgaḷ's Sarasa-granthmālā. They seem to have been well received by the public.

1. Bījēcī Divāḷī, Novel (1925); 2. Kāterī Bāzār, Novel (1926); 3. Agrahār, Drama (1926); 4. Vilāsi Kāntā, Novel (1926); 5. Duraṅgī Duniyā, Drama (1924); 6. Usanyā. Sūnabāi, Story (1925); 7. Vasundharā, Story (1925); 8. Saṅgīt. Navajīvan, drama (1921); 9. Hāca Pariṇām, Drama (1921).

G. M. VĪRKAR

He seems to have written about 20 books novels and stories.

1. Hiryañcā hār (1925); 2. Asmān Tārā (1925); 3. Veśa-dhārī (1926); 4. Gharajāvāi (1926).

G. N. DĀTĀR

1. Molakarīṇ (*Seamstress*) (1925); 2. Pravāt Dīp (1927);
3. Śālivāhan Śak (1925); 4. Mānasacandra bodha Kathāras (1924).

R. S. KULKARNĪ

1. Life of Bāji Prabhu Deśpāṇḍe (1925); 2. Divya Pātivratya or Satī Parikṣā (1922); 3. Chatrapati Rām Rājā (1924);
4. Ānand Maṭh (1923); 5. Mayūr Simhāsan (1921); 6. Narakācā Darbār (1927); 7. Amarsimhācā Ātmayadnya (1921).

N. H. KULKARNĪ

1. Majūr (1925); 2. Kase Divas gele (1925); 3. Nyāya (1926); 4. Śipāyī (1925); 5. Dāvā Jinkalā, a drama (1923);
6. Māisāheb, a drama (1922).

MRS. JĀNAKĪBĀI DESĀI

1. Dīlbahār (1923); 2. Pativratacī Kasotī (1922) 3. Aghor Pātak (1924); 4. Mūka Nāyak (1925).

P. A. MĀLVE

1. Śīla parikṣā (1918); 2. Sāt varṣāpūrvī (1917); 3. Bāi Kusumāvatī (1917).

G. R. SĀNE

1. Bhāratiya Saṅgrām (1924); 2. Ālaukik ātmayadnya (1924); 3. Life of Kṛṣṇa (1923); 4. Kamalā, a novel (1922);
5. Līlā, a novel (1924).

G. K. PHĀṬAK

1. Anāthāñcā nāth (1927); 2. Bāl Gopāl (1926); 3. Saṅgīt Krānti kauśalya (1922).

K. V. PURANDARE

1. Ekā viśiṣṭha manusyāce caritra-Arthāt Mūrkhāśiromaṇī (1923); 2. Nava Nārī caritra (1923); 3. Kaḷayantrī ghoḍā (1924); 4. Savāi Vikram caritra, stories (1923).

N. B. CAVĀN

1. Jarmanīce mahattvākāṅkṣī Kaisar (1917); 2. Citodaci Vir Aruṇā (1920); 3. Tin Kṛṣṇa Kṛtye, stories (1918).

M. G. VORĀ

1. Jagācā Bāzār (1926); 2. Pāvangaḍcā pralaya (1927); 3. Vanavyātale phūl (1927); 4. Mṛgendra Līlā (1923).

N. R. VIBHUTE

1. Pandhar līlā nāṭak (1922); 2. Satyadev kathā (1918); 3. Mūrtipūjā (1918); 4. Daśāvatār pradīpikā (1918).

A. V. ĀPTĒ

1. Baṅgālī virāñcyā kathā (1924); 2. Bāl Saṁvād (1924)

S. B. ŚĀSTRĪ

1. Saudāminī (1927); 2. Prapañca kathā (1926).

V. P. SĀTHE

1. Kohinūr āṇi prem kārya (1924); 2. Totayā Vāsudev (1923).

EKNĀTH YĀDAV NIPHĀDKAR

1. Rāṣṭriya śikṣaṇācī goḍa phale, stories (1921) 2. Ārya Tej (1919).

M. V. JOŚĪ

1. Pāvan Tirth (1925); 2. Girijā (1927).

G. S. ĀPTĒ

1. Muktagrahaṇ (1925); 2. Cahā kāvya (1925).

P. S. DESĀI

1. Sudhāsindhu (1926); 2. Mardānī Saundarya (1925); 3. Śāhī Mahāl (1923).

B. B. JOŚĪ

1. Ānandarāvāñcā Bābū (1926); 2. Mahābaḷeśvar Pravās. (1925).

V. G. JOŚĪ

1. Raṇadundubhī, drama (1927); 2. Harapalele Ratna, novel (1925).

B. S. BHIDE & H. R. MARĀTHE

1. Paricārikā (1924); 2. Śilavijay (1924).

G. V. KULKARNĪ

1. Prabodhan, novel (1923); 2. Yogāyog (1920).

J. A. NARAVANE

1. Īsvarī Līlā (1923); 2. Āśānirāśā (1923)

N. A. OKA

1. Thor vibhūtiñcyā suras kathā (1918).

Mrs. INDIRĀBĀĪ SAHASRABUDDHE

1. Keval Dhyeyāsāthī (1925)

B. R. THAKĀR

1. Bāl Vir Dhruva (1923); 2. Bāl Vir Abhimanyu (1917).

KUMĀRĪ PIROJ ĀNANDKAR

Māze bāl (1927).

Now I come to the most numerous class of literary men i. e. prose writers of this period. During the short period of only 10 years there are found in all 100 writers publishing all manner of books; of course according to the list published in Govt. Gazette these are about 180 writers. But I had to

reject 80 as having written only one small book or a pamphlet or an essay on some current local topic. Even of these there are about 86 one-book writers while there are only about 25 writers who may be called literary writers who deserve fuller notice. Let me then begin the individual consideration of them.

NĀRĀYAN GOVIND CĀPHEKAR

He is a Kokanasth Brahmin, his native place being Badlapur, Taluka Karjt, District Kolaba. Here he received his early education and for his higher education he had to go to Bombay and Poona. After passing his B. A. and his LL. B. he joined the judicial department and rose to be a first class subjudge and after serving the full period of his service he retired and then went to live in his native place. Nānāsāheb Cāphekar was known to be a very competent judge, very regular and strict in his work. Cāphekar has a conservative cast of mind. He has also a patriotic nationalist vein in him though he was a Govt. servant. During his official career he had a literary hobby which he kept up and developed when he retired from service. He is a versatile man and wrote on all manner of subjects economic, Vedic, social and what not. But his monumental work is the descriptive sociological study of his own village about which he has written a big volume. He is a great critic and in criticising the books of others he has the habit of showing the faults of others and trying to show that he has more knowledge of the subject than the author. He has a vigorous style and many of his essays show his powers of research and deep learning but his views on many a subject rather incline towards excessive orthodoxy and praise of old times and ways of thinking. However, Cāphekar is an interesting writer as is seen from his light book, 'Gaccīvarīl Gappā.'

1. Life of Edmond Burke; 2. Paisā; 3. Gaccīvarīl gappā;
4. Badalāpur; 5. Lekh Saṅgrah, parts I and II; 6. Vaidīk nibandh; 7. Samāj niyantraṇ; 8. Sāhitya Samīkṣā; 9. Peśavāīcyā Sāvalit.

RĀJĀRĀM SAKHĀRĀM BHĀGAVAT

Rājārām Sakhārām Bhāgavat is a Kōkanasth Brahmin. His father Sakhārāmpant was a public prosecutor at Thana, for many years and earned a lot of money. Rājārām is his eldest son. He is an M. A. in Science. He had no liking for law and so did not take to his father's profession. He was attracted by Theosophy and became a devoted and enthusiastic follower of Dr. Annie Besant. He is a bachelor and as his father has left him large property he has no trouble or anxiety about earning his livelihood. He takes interest in many a public cause. But his leanings are towards problems of industrial development of the country. He conducts a magazine called Dharmajāgrti. His books are these :—

1. Keval Hindū Dharmāsāthī (1925); 2. Life of Dr. Annie Besant (1925) 3. Mesmerism (1925); 4. Yogaśāstra Praveś (1924); 5. Ātmavidyeci mūlatattve (1924).

NARHAR RĀMCANDRA PHĀṬAK

From his young age Narharpant had a liking for journalism. He was himself fond of reading newspapers and getting information from people and from books. He made his home in Bombay and began to write for papers and gradually became connected with the editorial staff of Induprakāś, Bombay Vaibhav and Dnyānprakāś. When the Navākāl was started in Bombay by Khāḍilkar of Kesari fame he was made an assistant editor of that paper. In that capacity he wrote on all manner of subjects economic, literary and political. He did not identify himself with any political party in the country and so he had friends among men of all parties and was welcomed by all. But his liking may be said to be towards Rāṇaḍe School of Politics and towards moderate social reform.

Mrs. Ramābhāi Rāṇaḍe entrusted the most difficult task of writing a detailed and exhaustive life of Rāvsāheb Rāṇaḍe to Narharpant and gave him all the private papers and correspondence of Rāṇaḍe. Narharpant, for knowing the full details of many problems and reforms in which Rāṇaḍe was interested, tried to cull out information from newspapers both English and Marathi such as the Times of India, Native Opinion and Induprakāś of Bombay, Kesarī and Dnyānprakāś of Poona. After equipping himself with the history of the times Phāṭak wrote a model, interesting and fascinating life of the greatest Indian patriot. Till the publication of this great literary book Phāṭak was not much known to Marathi speaking people. For, though he was already a literary man of long standing still his name was known to very few as his work was buried in the columns of newspapers and as he was only an assistant editor. But since the publication of this book he was recognised as a promising literary man of high order. Then he was given a professorship of Marathi first in Bombay Branch of Karve's University and later on in the newly started Rām Nārāyaṇ Ruia College. He has now got a suitable job where he can devote his time and energy to literary work of a more permanent type than he has been able to do till now as an assistant Editor of papers.

Narharpant is a very sociable man. His conversation is lively and humorous. He has stored in his mind a large stock of interesting, amusing and humorous anecdotes of leading men of Mahārāṣṭra and he makes free use of them in his conversation. As a public speaker too he is very successful. He is well-read and knows something of everything. Moreover, he tells apt and appropriate stories and incidents in his lectures. As a controversialist and a critic he is equally adept in the thrust and parry of debate and argument. As stated before his only independent work so far is the life of Rāvsāheb Rāṇaḍe but his critical writings are numerous.

VASANT NĀRĀYAṆ NĀIK

V. N. Nāik is a Sārasvat Brahmin from a respectable family naturalised in Bombay. His father came to Bombay and served in a Government Department and then retired. He is still living having a ripe old age though he has become a little deaf. Vasantrāṇ was naturally educated in Bombay. He had a good academic career and passed his M. A. examination in English and French as his special subjects. Soon after passing his M. A. he was appointed a professor in a Kathiawar College but after the retirement of his old father he gave up the post in order that he might remain with his father in his old age. In Bombay he began to take up tuitions in English and French of students going up for B.A. & M.A. examinations and made a lot of money but he was not a covetor of money. So he confined himself to only a few paying tuitions of rich people and then devoted the rest of his time to the study of his favourite subjects. He is a versatile man and his reading is varied and vast. Every day he would spend his leisure time in one or more of the public libraries in Bombay. Then he began to write for papers both Marathi and English. He was an intimate friend of Kāśīnāthpant Mitra and used to write for his famous magazine Manoranjan. Since the starting of Vividhavyūttā a weekly paper he constantly writes for that paper. Many of the editorials are really his. Often he writes under his name. But he is a quiet silent man not hankering after name or fame.

On two or three occasions he refused the offer of a professorship. For it was outside of Bombay. But when a new college was started in Bombay, itself, he gladly accepted the professorship of English in the Rāma Nārāyaṇ Ruia College and has already made his name as a successful professor of English.

He has written books both in English and Marathi. But most of his Marathi work is scattered and lies buried in the columns of newspapers and magazines.

K. S. THĀKARE

K. S. Thākare is another Bombay writer hailing from Kāyasth Prabhu community mostly living in Kolaba and Thana districts.

Thākare was, after his secondary education, employed in Government Service, Telegraph Department. From his youth he had very great ambition and could not remain satisfied in subordinate Government service. He knew typewriting and shorthand, rare qualifications in his time. For a young man of his age he had a fiery temperament and it was soon to be seen in his literary work. But his first literary attempt was without any trace of his subsequent development. The subject of his book was Vaktṛtva (the art of oratory). The subject was a new one in Marathi and was very well handled both in its theoretical and practical aspects. In the book Thākare gave translations (and very good ones too) of the speeches of some of the famous orators both ancient and modern. If he had continued this sober literary activity he would have earned a better and a lasting name for himself in the Marathi literary field. But he was a radical reformer and took up many social problems in the Hindu society and in his community. By this conduct of his he met opposition from his own people. Then he took up the question of Brahmin and non-Brahmin growing in importance in Mahārāṣṭra and the problem of Vedokta (i. e. disability of non-Brahmins to have their religious ceremonies like marriages etc. performed like those of brahmins according to Vedic and not Paurāṇik rituals.) He took up his pen against Brahmins and wrote violent leaflets and pamphlets against them and their domination. He was subsidized by H. H. the Mahārājā Śāhu Chatrapati of Kolhapur. Instead of writing only pamphlets, leaflets and books Thākare started a newspaper called Prabodhan but it did not much thrive and his other literary ventures also met with the same fate. Thus

Ṭhākare became a rolling stone. After the sudden death of the Mahārājā Śāhu Chatrapati financial aid to non-brahmin movement waned and so the activities of Ṭhākare also came to a stand still.

But there is no doubt Ṭhākare has great literary ability and if he shows sobriety, moderation and spirit of fairmen in criticism his writings would be universally appreciated.

1. Kumārikāñce śāp (1919); 2. Bhikṣuksāhīce baṇḍ (1927); 3. Vaktṛtva śāstra (1918); 4. Bajaraṅga soṭā (1925); 5. Mahāmāyēce thayamān (1925).

P. L. BĀL (MAHĀJAN)

1. Dārū na piṇyāce sakāraṇ śāstra (1921); 2. Sampūrṇa yoga śāstra (1921); 3. Jyotiś śāstrācā Onāmā (1923).

V. V. KARMARKAR

1. Subodh Kṛṣṇa Caritra (1925); 2. Lives of Rānaḍe, Ciplūṅkar, Agarkar, Ṭilak and Gokhale (1921); 3. Bodhapar goṣṭi (1922); 4. Bāl Rañjan Mālā (1922); 5. Mulāṅkaritā bodhapar goṣṭi (1922); 6. Subodh Rāmcaritra (1923); 7. Rāmāyaṇatīl subodh goṣṭi (1921).

V. V. BĀPAT

1. Ānandarāmāyaṇ story (1924); 2. Cārvāk darśan (1919);

P. H. BĀRṆE

1. Life of John Ruskin (1923); 2. Yuropacā Itihās (1920); 3. Adhaḥpāt (Cleopatra) (1918).

S. G. BHĀVE

1. Muktaḍhārā, drama (1924); 2. Gāḍakaryāñcā Vinod (1927); 3. Vālmiki Rāmāyaṇ Parīkṣaṇ (1921).

BHĀSKAR VITTHAL JĀDHAV

He hailed from the verile land of the Kokan his father being an inhabitant of Mahad, District Kolaba. Bhāskar's primary education upto 6th vernacular standard was done at Mahad. From the first Bhāskar's brilliant talents were seen. For his English and higher education he was sent to Bombay and in the Wilson College where he became a scholar and passed his B. A. in 1892 with first class honours in Mathematics as his optional subject. He again secured high honours at the M. A. examination. Then he took to the study of law and there too he showed his talents. Thus Jādhav had a brilliant University career. In those days *i. e.* about 1895 there were very few so highly educated gentlemen in the Marāṭhā community. So naturally he was at once taken up in his higher service by H.H. Mahārāja Śāhu Chatrapati. By his tact and ability shown in the different branches of State administration Bhāskarrāv secured the favour of His Highness. So he rose high in service. But he did not secure the place of the highest honour in the State *i. e.* the Divānship. For, towards the close of his official career he lost the favour of His Highness. There were rival factions in the State. So one section wanted his overthrow, he being regarded as a foreigner and an upstart. Of course Jādhavrāv (his favourite name) became the leader of the non-Brahmin party which he organised. He revived the old organization of Jyotibā Phule called the Satyaśodhak Samāj. Jādhavrāv being a well-read and versatile man was fit to lead such a movement. It spread rapidly both in Kolhapur territory and adjoining British Territory. Satara became the stronghold of the movement.

After Jādhavrāv had completed his State service so as to earn full pension he left Kolhapur and came to Satara and then carried on vigorously non-brahmin movement from there. After the introduction of the new reforms and the consequent Diarchy in 1920 the then Governor of Bombay

encouraged the non-Brahmins to contest Council Seats. So in the second election of 1923 Jādhavrāv came out successful and was spoken of as a possible minister. But he did not succeed then, the ministership being given to Hari Lāl Desāi a prominent pleader of Ahmedabad. But next time he got his change and he was selected as an education minister and was entrusted with the portfolio of education. Thus he became a recognised and full-blooded leader of non-Brahmins and represented their cause both on the platform and in the Council Chamber. This career of Jādhavrāv may be regarded as irrelevant to this history of Marathi literature. But it is given a place here because Jādhavrāv had in him the making of a literary man. This is shown by his fine and learned speeches in Marathi and by a few pamphlets and occasional essays which he wrote in magazines. Jādhavrāv has made a deep study of Marathi language. He is a sound scholar in Sanskrit also. Since his retirement from public activities he is engaged in the scholarly study of Rāmāyaṇ and the times of Rāma its hero. Though his views may be singular and likely to arouse opposition there is no denying the fact that Jādhavrāv has deep knowledge of both Marathi and Sanskrit languages and literatures. He is still strong and vigorous though advanced in age and in time he may bring out a great book.

V. G. JĀVADEKAR

1. Drink evil in Bombay Presidency (1921); 2. Life of Vijaya Dharmasūri (1921).

S. A. JOGLEKAR

1. Life of Joseph Māzinī (1929); 2. Manavī Kartavya (1921).

P. N. MISAL

1. Kanyā bhūṣaṇ, stories (1922); 2. Nīti Mañjarī (1922).

V. D. MUṆDALE

1. Life of William the Silent (1924); 2. life of Thomas pen (1924); 3. life of Prince Bismark (1917).

P. G. NĀIK

1. Samāj sevecī tattve va mārḡa (1916); 2. Veśyā va veśyā vyavasāy (1924).

S. V. PARĀJNPE

1. Life of Moropant (1925); 2. Alpa bhāṇḍavalāce dhande (1920).

LALJĪ PENDSE

1. Life of P. M. Bāpat (1926); 2. Eśiyācā Prabhātkāl (1922); 3. Kalā va Jīvan; 4. Śetkārī (1933); 5. Gunhegār (1934); 6. Sāhitya va Samāyajīvan (1935).

P. S. SĀNE

1. Life of Iśvarcandra Vidyāsāgar (1927); 2. Life of G. K. Gokhale (1925).

SĪTĀKĀNTA

1. Ātmonnati (1924); 2. Śāmarthya, Śamādhi va Śānti (1924); 3. Sakti Śaṅrakṣaṇ (1924).

ŚRĪPĀD MAHĀDEV MĀṬE

His native place is Satara. He was a favourite but poor student of Sītārāmpant Devadhar, Superintendent of the Satara New English School. Māṭe received all his higher education till his M. A. degree in the Fergusson College, Poona. Then he worked as a teacher in the Poona New English School. Afterwards he became a permanent teacher in the Nutan Marathi Vidyalaya. He is now a professor of Marathi in Sir Parashurambhau College. He wrote his first poem in 1908 called 'Bhṛṅga' and then he off and on wrote stray verses. Then he attempted more ambitious literary

works. He took keen interest in the uplift of the untouchables and has written copiously on that subject. He has written much in the two great works i. e. Mahārāṣṭra Varṣa and a Mahārāṣṭra Koṣ.

1. Pāścātya Puruṣ Śreṣṭha; 2. Aspr̥ṣṭāṇicā Praśna; 3. Vidnyān Bodh; 4. Paraśurām Caritra; 5. Mahārāṣṭra Sāṁvatsarik.

TRIMBAK RAGHUNĀTH DEVGIRĪKAR

Trimbak Raghunāth Devgirīkar passed his B. A. in 1920 from the Fergusson College, Poona, with Sanskrit honours. Before his college course he was educated at Bombay and Poona.

After his education he took up service in the Camp Education Society's High School and was made its Headmaster. After some months he left the school and became one of the editors of Citramayajagat, a very popular monthly started and conducted by Citraśālā Press proprietor. He is now the chief editor of the monthly. During his editorship he published special numbers giving an account of different countries and thereby making the public interested in the concerns of those countries and their people. He worked for the Congress and had to suffer several times punishment of imprisonment at the hands of Government. As a Congressman he held responsible positions in the Congress Provincial organization as Secretary and Vice-President.

Now to turn to Devgirīkar's literary activity. Of course as an editor he had to write constantly for his magazine. But his independent works are the following :—

1. Victor Hugo's Ninety-three; 2. Rāṣiyan Rājya-krānticā Itihās (History of Russian Revolution); 3. Audyogik Hindusthān (Industrial India); 4. Asiyācyā Pāratantryācā Itihās (History of the slavery of Asia); 5. Philipinecyā Svātantryācā Itihās (History of the Independence of Philippine islands); 6. Irelandcyā Svātantryācā Itihās.

(History of the Independence of Ireland). His most recent publication is about Federation. This shows how Devgirikar is a prolific writer and one who has devoted himself entirely to politics — foreign and Indian. He is a vigorous writer with a fine style.

SADĀŚIV VINĀYAK DEŚPĀṆDE

Sadāśiv Vināyak Dispāṇde was born at Baroda in 1902. Sadāśiv was left an orphan and hence had to educate himself by his own efforts. Being a bright boy he won prizes and scholarships and further made some money by tuitions. Thus by self-effort he completed his education by securing B. A. and M. A. degrees. After completing his education he took to State service in Baroda in the education Department.

Sadāśivrāv seems to have a liking for literature and soon learnt the art of literary writing. He has a ready imagination and so writes fast. He has written on a variety of subjects of literature such as short stories, satirical and ironical prose pieces. He seems to be a promising literary critic writing about poet Tāmbe, novelist Vāmanrāv Jośi and other contemporary writers.

VĀSUDEV VINĀYAK JOŚI

Vāsudev Vināyak Jośi was born in Poona in 1894 though his original place of residence was Kalyan. He was throughout the whole of his education career, a student of the several institutions of the Deccan Education Society, Poona for which he has a high respect. He passed his B. A. examination in 1918 and his LL. B. in 1920. He immediately began practice at Baroda and soon became moderately successful in his profession. But he had a natural liking for literature. He was specially influenced by his mother's great and wonderful capacity for work of varied nature, though she had very little scope for action due to the disabilities of women in Hindu Society. He took up this question of

women's disabilities and began to rouse public opinion by speaking and especially writing on the subject in English, Marathi and Gujarati. He tried to interest the educated men and women not only by writing essays about the need of social legislation to remove these disabilities, but he wrote social novels and stories pointing out the evils in our social system and suggesting remedies for their removal. About this problem Vāsudevrāv is very keen and earnest. Though Joṣī spent his literary energy and genius on this all important problem he did not neglect other social foibles of Hindu Society and he tried to enlighten public opinion by writing novels, short stories, satires and even poems about these matters. Thus Joṣī has to his credit a voluminous literature in various forms. This has been his solace during his domestic calamity of losing his wife.

Vāsudevrāv's style of writing is clear, simple and earnest and by its delicate satire and irony his writings appeal to his readers. Joṣī has not made money by his writing. It is purely his labour of love.

His books are the following :—

1 Rohiṇī; 2 Janmācā Bandivās; 3 Parādhīn; 4 Oghalalele Motī; 5 Na suṭalele koḍe; 6 Reṣamī Cimāte; 7 Naram Garam—short stories; 8 Literary essays in English, Marathi and Gujarati about the legal rights of women and other social subjects; 9 Scientific books on sociology and morals; Dramas—10 Mātṛhṛday; 11 Uddhār; 12 A poem—Suratī Adnyān.

KEŚAV BALVANT JOŚI

Keśav Balvant Joṣī is an inhabitant of Janjira Murud, district Kolaba. He was born in 1885 there. He was educated in the local School and passed his third year Training school examination in 1910. He also learnt English upto the matriculation standard. He took service in the Bombay Municipality and is at present Head-master of one

of the schools in Bombay. He has been known to be a successful teacher. Though poor he made pilgrimages to our Holy places with his mother and sisters. He wrote about his travels in Magazines. He has written much on a variety of subjects particularly educational in the several Marathi Magazines. But on account of financial difficulties he could not publish his writings in separate book form. Some of his books are ready for publication.

D. S. VARDE

1. Lives of Aitihāsik Striyā (1921).

R. D. VAIDYA

1. Kaliyugātil Tapaścaryā (1921).

N. K. VAIDYA

1. Kamalecī Patre. (1919).

G. D. VAIDYA

1. Sadhvi Striyāñci Caritre (1923).

ANUSUYĀ VĀGLE & SARALĀ KĀNETKAR

1. Pratidnyā (1922).

D. G. YERAVAḌEKAR

1. Life of G. K. Gokhale (1927).

Now I come to the last class of Christian writers both Indian and European. They are about 10 in number. Their writings have more reference to Christianity, the books being intended for the propaganda purposes.

REV. J. SMITH

1. Yātrika Lramaṇ (Pilgrims' Progress) (1921); 2. Upadeśāce Sāhitya (1921); 3. Khristi Dharmāci Śikavaṇ (1918); 4. Sāmarthya-dātā (Pavitra Ātmā) (1919).

JACOB B. ISRAEL.

1. Camatkārik Svapna (story) (1922).

REV. S. N. JOŚĪ

1. Life of Father Demiyan; 2. Life of. John Frederick Oberlin.

W. J. MOWIL

1. Preśitāñci kṛtye (1918).

E. W. FRITCHLEY

1. Śāstrātīl Ratne (1918).

REV. J. FORRENCE

1. Paul Sādhūce Caritra (1923).

M. L. HASTIC

1. Eka Moṭhī Goṣṭa (1922).

W. C. IRWINE

1. Satyalekh (1918).

Mrs. W. BRUER

1. Yamunā va Dusaryā Goṣṭī (1924).

Miss EMILIBĀI BISSELL

1. Bālodyān Gāñī (Poems) (1921).
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CHAPTER XIII

Period : 1928-38.

At last I am nearing the end of my literary journey consisting of ten waiting stations and I am now to describe this last halt. For, beyond the final destination (our own time) it is the great future in which no living man can enter though he can peep a little into it from his present position. To speak in plain terms this chapter is to deal with the 10th period of our history consisting of ten years from 1928 to 1938. Evidently this is the last period. But it is not the least one. On the contrary it is the most important period of the whole history of Modern Marathi Literature. For, the literary productions of this period have far excelled those of all the previous periods both in quantity and quality. This will be made clear by the comparative table of all the literary productions of all the 10 periods taken together. The table will be presently given. But let me refer as usual to the causes which have led to this wonderful growth of literature in this last period.

As stated in the previous chapter the Indian agitation against Simon Commission was very intense and reached even the masses of the country. This agitation became far more intensified and aggravated by the reactionary report of the Commission and by the still more reactionary and retrograde recommendations of the Commission. This phenomenon was so unique and astonishing that the British Conservative Government found itself at its wit's end and did not know what to do. But about this time there was a general election in England and the labour party got the majority and so they formed the Government and MacDonald risen from the actual labour ranks became the Prime Minister. This sudden change of Government in England was convenient for British people to effect some change in their Indian Policy. This was cleverly done by Lord Irwin the then Viceroy of India, declaring that the ultimate and inevitable destination of the Indian reforms was 'Dominion Status.' Absence of

reference to this in the Simon Report was particularly resented by the Indian public. Further to pacify public opinion it was announced that the problem of Indian reform would be settled in a Round Table Conference to be held in London in which representatives of British India, Indian States (collectively called Indian India) and the British people would sit together and jointly deliberate about the exact form of the future Indian Government. But this first boasted Round Table Conference could not come to any agreement. Unfortunately for India, there came a financial crises in England and in this unexpected emergency the so-called National Government consisting of members from all parties was formed and its first act was to give up the Gold Standard which obliged the Bank of London to give actual gold for its notes. The general election gave support to the National Government but the party in real power was the Conservative party though MacDonald was still the ostensible head. Then came in quick succession the second and the third Round Table Conferences followed by Commissions and Committees for settling the details of Indian Reforms. At the second Round Table Conference Mahātmā Gāndhī was the only representative sent by the Congress. As the result of these conferences came the famous Government of India Act of 1935. The Congress made up its mind to contest elections and in 7 provinces (later on one more province was added) it got majority and consequently took office. This rapid recital of political events will show how astonishing and kaleidoscopic has been the character of these events. In fact, the whole period of 10 years from 1928 to 1938 has been replete with agitation, excitement and comparative satisfaction on the part of the people. But it may be doubted whether this recital is required in a literary history. This doubt will be set right when it is remembered that such abnormal times and periods lead to wonderful literary activity. For, men and women are moved and affected by such strange events and they naturally give expression to their ideas and feelings in language and these expressions form literature. With these preliminary remarks let me now go to give statistical account of the literary production of this period. As hinted before, I want to give here a comparative table, not of two periods as in previous chapters, but, a table of all the periods of our history. The table will speak for itself.

*COMPARATIVE TABLE OF ALL THE PERIODS.

Writers' classes.	Period I 1800- 1818	Period II 1818- 1836	Period III 1836- 1856	Period IV 1856- 1866	Period V 1866- 1876	Period VI 1876- 1896	Period VII 1896- 1912	Period VIII 1912- 1918	Period IX 1918- 1928	Period X 1928- 1938
	18 (years)	18 (years)	20 (years)	10 (years)	10 (years)	20 (years)	16 (years)	6 (years)	10 (years)	10 (years)
Poets.	2	...	1	3	11	41	41	45	35	128
Dramatists.	...	...	2	3	5	68	36	45	76	130
Novelists.	...	...	...	...	18	50	19	74	139	300
Prose writers.	3	6	7	17	25	88	167	162	178	541
Christian writers.	2	...	3	2	9	13	2	2	11	14
Total	7	6	13	25	68	260	265	328	439	1113

* Grand Total 2524.

As usual now I begin with the individual accounts of poets.

DURGĀPRASĀD ĀSĀRĀM TIVĀRĪ

Durgāprasād Āsārām Tivārī is a Pañcagaṇḍ Kānyakubja Brahmin. His grandfather came from Upper India to Burhanpur and his father Āsārām came down further south and settled at Shendurni and took to agriculture for his maintenance. Āsārām and his wife were both religious persons with a philosophic temperament. Both of them used to sing religious songs both in Hindi and Marathi. Young Tivārī received his first impressions of songs and singing from his parents and soon developed a liking for them. Privately he learnt both English and Gujarati having studied Marathi and Hindi in his school. Tivārī's mother died when he was only 8 or 9 years old. But by a kind of prevision she had predicted that Durgāprasād would be a great poet, which proved true. On the death of the mother the family had to suffer trouble and difficulty, the young Tivārī had to cook and feed his father and then attend his school. The sole income of the family was the pension of Rs. 4-8-0 per month of his father. But even working under such difficulties the young man passed his second year Training College examination and immediately became a teacher in a government school at Paldhi a village near Shendurni his native place. He, being a man of independent and patriotic spirit could not please his superiors and so did not rise in his service to the position he really deserved. Still he served the department for nearly 28 years and retired in 1935. Since that time he has been able to devote all his time and energy to his favourite subject of writing and publishing poetical works.

He wrote his first poem in 1909. In 1916 he published his first collection of poetical pieces under the name 'Kāvya Kusumāñjali' (Handful of flowers of poems). Then he published off and on his poems in book form. A large number of his poems may be classed as romantic. They

were poems from 6 to 7 cantos and described heroic scenes from Rajput and Marāṭhā History. Some of the stories were purely imaginary though they referred to olden times. The principal object of the poet, besides the normal one of entertaining his readers, was to inspire a spirit of patriotism and of self-sacrifice for the country in the minds of his readers. This lesson he inculcated by the noble examples of his heroes and heroines. From this point of view his poem called 'Saṅgrām Gīte' (War songs) is, par excellence, a patriotic poem. Its popularity is very great as is seen from the large number of editions through which the book has passed. The book has also given him substantial amount of money as the deserved prize for his effort.

Tivārī has published so far about 18 books small and great. His literary work has given him sufficient money and has enabled him to live in peace and comfort at Jalgaon in his own house about which the poet told me with pardonable pride that 'every brick of his house is the fruit of the sweat of his poetic brow.' His chief and popular books are the following :—

1. Saṅgrām Gīte (War songs); 2. Mathurā Kāvya (A poem about Malhārāy Holkar); 3. Kāvya Kusumāñjali (Handful of flowers of poems); 4. Kāvya Ratnamālā (Garland of gems of poems).

ĀNANDRĀV KRṢṆĀJĪ TEKĀDE

Ānandrāv Krṣṇājī Tekāde is a Deśasth Kāṇva Brahmin like Durgāprasād Āsārām Tivārī. Though his family lived at Mohapa, district Nagpur, Ānandrāv was born in 1890 at Dhapevadi only three miles from his village at his maternal uncle's house. His vernacular education was done at Dhapevadi and his English education at Nagpur. He studied upto the English 6th standard. About that time he had an attack of typhoid. He survived that severe sickness but became deaf and so his further education came to an end.

He had from the beginning no liking for reading or study. Since his physical defect he could not study and hence he did neither learn Sanskrit nor Bengali. So all his knowledge was the result of hearing Kirtans, Purāṇas and lectures. Those who do not know him intimately do not believe such absence of reading or acquired learning on the part of Ānandrāv but he positively tells us that it is a fact. This again illustrates how a poet is born and is neither in need of education nor learning. Ānandrāv was brought up by his maternal uncle towards whom he felt filial love. He does not do any service or profession but has sufficient means to lead a decent life. Now let us turn to his literary activity.

Ānandrāv left school while he was in the English 6th standard as stated before. As he had nothing else to do he spent his time in seeing dramas staged in the locality. Then he felt that he could write a drama. This happened about the year 1908 or 1909 when Ānandrāv was 18 or 19 years old.

Since that time he has been writing stray poetical pieces and poems. But his peculiarity lies in this that some lines suggest themselves and then there is a blank before his mind. So it takes months and some times years to complete the rest of the poem. But many of his poems are written at a dash and are completed without interruption or obstacle. For instance, he was pondering over writing a poem on the beautiful white flower called 'Cameli' but the actual performance came about years after. Similarly his fine poem 'Bhāvagīta' (song of sentiment) was completed after many years. This is really a wonderful peculiarity of the poet. It shows how Ṭekāḍe's genius is erratic. His drama named 'Madhurmilan' (sweet union) was written in three months but belonging to three years; while his second drama 'Mathurā' based on the story of Kāṁsavadh was written and finished in about three weeks! Ānandrāv cannot write on subjects suggested to him by others nor can he write in imitation of or on the model of other writers. By his literary

activity he has not financially suffered though he has not made much money by it nor does he maintain himself on it.

One interesting incident out of many is worth telling in this short account of Ṭekāḍe. During the hot season he annually comes to Poona and attends the Vasant Vyākhyānmālā (series of spring lectures). Whenever he was present the secretary of the series used to request Ṭekāḍe to recite a poem of his at the beginning and at the end of a lecture. About fourteen or fifteen years back he was present at the closing lecture of the series when Tātyāsāheb Keḷkar was president. As usual Ṭekāḍe was asked to recite his famous poem 'Hā Hinda Deś Māzā' (This India is My Country). The audience consisted of about 6000 to 7000 people. No sooner did Ṭekāḍe sing the first few lines of his song than did a small, smart bold boy scout come suddenly on the plat-form and loudly said that that song of Ānandrāv was the national song (troop song) and so he requested the President to ask the audience to rise and respect the Scout song. Tātyāsāheb smiled at the bold request of the Small scout, but himself got up and requested the vast crowd to rise also. Accordingly they did. Then Ṭekāḍe sang his song from its start. Now to turn to Ṭekāḍe's literary and poetic work.

He has published so far three collections of his stray poems. The first collection was published in 1923 and contains about 175 poetical pieces. The second collection was published the very next year i. e. 1924. It contains about 105 pieces. The third collection was published in 1928 and contains about 95 pieces. The fourth collection is ready for publication but as yet the author has not been able to publish it, through some difficulty. He also intends to publish a collection of his short stories. As stated before Ṭekāḍe wrote first two dramas and so they were published before 1923.

The dramas were the first fruits of his genius. Both of them are quite readable dramas depicting noble characters of heroes and heroines. But these dramas still lack the spark of genius which all his later poetical work shows.

From this point of view the three collections mark the maturity of Ṭekāḍe's genius and poetical power. So it is very difficult to choose better or finer poems of his. Like Govindāgraja's poem's Ṭekāḍe's are all on a high level. Still out of his collections taken together the following may be selected as the best literary effort of Ṭekāḍe.

1. Māzī Nirāsā (my disappointment); 2. Uṣaḥkāl (Dawn); 3. Ānand (joy); 4. Muralī (flute); 5. Candrasenā; 6. Rām Gaṇeś; 7. Tārile Mahārāṣṭrā; 8. Hā Hinda deś Māzā (This India is my country); 9. Nisāṇ (flag); 10. Śevaṭce Māgaṇe (The last prayer); 11. Cameli (Cameli creeper); 12. Māzā Mahārāṣṭra (My Mahārāṣṭra).

MĀDHAV TRIMBAK PATVARDHAN *alias* MĀDHAV JŪLIAN

He comes from a Kokaṇasth family naturalised in Baroda State. His father and mother were persons of peculiar temperaments. They did not pull on well with each other, both of them having conflicting natures. They had 3 sons of whom Mādhav was the eldest. But the father, in spite of his excentricities, seems to have taken good care of his sons' education. At any rate all of them became highly educated and took to different professions. The middle son by name Haribhāu was given in adoption to a landlord in Kokaṇ and so assumed the name of Gokhale. Though he passed the High Court Pleader's examination he did not practise but looked to his estate and did, in his humble way, contribute to industrial development of the country by starting and managing a small soap factory. Quite recently he has begun to practise. The youngest is an M. B. B. S. He was very ambitious and wanted surgical work in a big place but as he did not find such work in India he ventured to go to Malaya States and there he is now practising and doing well.

Now to come to our poet. He was educated in Baroda College. He had taken Persian and English as his optional subjects both for his B. A. and M. A. Examinations a very rare thing for a Deccani student. After passing his M. A. Examination he came to Poona being attracted by the educational work of the Fergusson College and the D. E. Society. After the usual period of probation in which he showed his mastery over Persian as also his talent as a Marathi poet he was taken up as a life-member. If he had continued a life-membership of the D.E. Society he would have been a valuable asset of the College in the subjects of Marathi and Persian and he himself would have been honoured and respected as a great professor of Marathi and Persian. But soon after Patvardhan's admission into the D. E. Society, he came to see that there was a clique in the life-members' body which wanted to keep all power in its own hands. Patvardhan who was a radical reformer and a man of independent spirit did not tolerate the kind of treatment given to him and he began to expose the evil doings of the clique. So he was charged with some indiscreet conduct towards a girl student of the college (nothing really objectionable) and was made to put in his resignation. All this was done behind the back of the Governing Body. When the internal dissensions in the Society came to be known to the Governing Body and its Chairman Sir Mahādev Caubal, he saw the injustice done to Prof. Patvardhan. But it was too late to mend matters. Thus Fergusson College lost a great professor and Prof. Patvardhan lost his honourable position and had to be a rolling stone for some time. Knowing the intrinsic worth of the man, Rajaram College authorities and especially A. B. Latthe the then Diwan of Kolhapur took Prof. Patvardhan as a professor in that college. But curiously he was given principally English teaching work. Since then Professor Patvardhan is leading a quiet life devoting all his spare time and energy to his literary work critical and poetical. Some of his literary works are the following :—

1. Virahatarāṅg (waves of separation); 2. Chandoracanā (construction of metres); 3. Sudhārak (reformer); 4. Svapnarañjan (pleasure of dreams); 5. Phārsī-Marathi Koś (Persian-Marathi dictionary); 6. Umarkhayyām ; 7. Drākṣakanyā.

ŚAṆKAR KEŚAV KĀNETKAR *alias* GIRĪŚ

Śaṅkar Keśav Kānetkar was born in 1893 at Phatyapur, district Satara. But his parents were living at Rahimatpur, in the same district. Naturally his earlier primary education was done and finished at Rahimatpur, while he learnt at Satara till his fifth English standard. His matriculation schooling was done in the New English School, Poona. Immediately he was taken up as a permanent teacher. While still working as a teacher he did all his college examinations and passed the B. A. examination in 1922 and his M. A. in 1930. So he had to struggle through his higher course with great patience. Being a very efficient teacher he was requested by the Rājāsāheb of Phaltan to go there and serve the State as the head-master of the Mudhoji High School, Phaltan. Here he remained for four years. After his return to Poona he was made a professor of Marathi in the Fergusson College, where he is working still. Besides, he is at present an assistant superintendent of the New English School, Poona. Giriś (his pet popular name) began to write poetry in 1911 when he was just 18 years of age, his first poem named 'Bṛṅga' being published in Haribhāu Āpte's Karamaṇūk. His first bigger poem named 'Abhāgi Kamal' (Unfortunate Kamal) was published in 1924. The theme of the poem is a pathetic tale of the misfortune of a young widow. This pathetic and lyrical poem indicated that Giriś was a young promising poet with his imagination just budding forth. 2 Āmbarāi is on a new subject of a farmer and his family ; 3 Kāñcan Gaṅgā is a poem of sentimental songs ; 4 Phalbhār is a similar collection of songs ; 5 Kāvyaakalā is a collection of essays about art ; 6 Nātyachaṭā (dramatic dialogues); 7 Kalā (an independent book about art).

YAŚVANT DINKAR PENḌHARKAR *alias* YAŚVANT

Yaśvant Dinkar PenḌharkar was born at Chaphal in 1899. He passed his University Final Examination in 1918 from the Sangli High School. After completion of his school education he accepted service as a clerk in the Education Department of Bombay Government. He is a valued member of the club. Now to turn to his poetic work. He is a prolific writer publishing his poems in quick succession. His literary works are the following :—

1. Mitra-Prem-rahasya (A poem on the death of a friend);
2. Tuṭalelā Tārā (A poem on the death of Ṭīlak);
3. Yaśvantī (A collection of poems);
4. Indukalā (A short poem addressed to a daughter of his friend. Later on this was included in Yaśodhan);
5. Yaśodhan (Wealth in the form of fame);
6. Bhāvamathan (Churning of sentimental songs);
7. Bandīśālā (School in a prison—A poetic story of an infantile criminal);
8. Jayamaṅgal (A love poem);
9. Yaśogandh (Smell of the utterances of the poet).

Besides the above independently published books PenḌharkar has written short stories, criticisms and short essays. He had fondness for poetry. He was particularly influenced by Sādhudās of Sangli. All his poems are published under the name 'Yaśvant'. Only one collection of poems named 'Tuṭalelā Tārā' was published under the name 'Tārakānāth'. The above list will show how Yaśvant wields a facile and fascinating pen. His literary production during a short period is very great. He has a fertile imagination and has made use of it in having new metres, new constructions, and new forms of literature. Yaśvant began the practice of reciting poems as opposed to singing with musical instruments before the public. This novel practice was at first derided. It was thought that the poets themselves

should not condescend to recite their poems. But Yaśvant and his friends boldly went on with their practice and people began gradually to appreciate it, admire it, and derive real pleasure from hearing such recital. These recitations of poems have become now-a-days a regular part of social and school gatherings. Yaśvant is a middle aged man. Still his imagination has neither waned nor shows signs of waning. So he may in time produce more and finer poetry. As it is, Yaśvant occupies a high position in the literary world. He has caught the ear of the youths of Mahārāṣṭra. The subjects of his poems appeal to a varied class of people as he has tried to depict the experiences, the difficulties and sorrows of the lower strata of society. This is an entirely new and novel subject of poetry and so appeals to both the educated and the half-educated people.

The above mentioned three poets had already and independently made their name as poets. But they are also members of Ravikiran Maṇḍal, to an account of which I must now turn. But it would not be appropriate and right if I do not here refer to another Maṇḍal and its members. For it claims priority in time.

The founders of this Maṇḍal were Messrs. Atre, Kāneṭkar, Śinde (Arvind) and Keḷkar (Adnyātvāsi). The Maṇḍal was named Śāradā Maṇḍal and its object was to meet periodically and discuss matters about literature and art. But as the Maṇḍal drifted from its original object and as there was no limit to nor any conditions to the admission of members Messrs. Atre and Kāneṭkar left the Maṇḍal. So only two member-founders remain to be mentioned.

BHĀSKAR NĀNĀJĪ ŚINDE

Bhāskar Nānāji Śinde is a Marāṭhā by caste. He is an inhabitant of Satara, having a house of his own there. He was born at Satara in 1894, his father being a pleader there. Bhāskarrāv became an undergraduate but on account of

domestic difficulties could not continue his college course. He joined the Co-operative Department where he is still working. As to his literary work it is of a varied nature though it is almost all poetical. The peculiarity of his poetry is that it is mainly historical. He had the practice of writing verses on the Autumn of each passing year and of course such annual accounts were bound to be different from each other. These accounts of Bhāskarrāv are a fine and fascinating reading. His other stray poems are published in Manoranjan, Citramayajagat and other Magazines. But unfortunately they have not been independently and separately published in a collected form and so they are lying buried and unnoticed in the columns of Magazines. But they are all worth-reading and it would be a boon to lovers of literature if either the writer himself or a publisher comes forward to publish the collection of poems of Arvind (pseudonym) under which he wrote all his poems.

DINKAR GAṄGĀDHAR KELKAR

The last of the founders of Śārādā Maṇḍal is Dinkar Gaṅgādhār Kelkar. He is an entirely Poona man — born, brought up and educated in Poona. He lives permanently in a house of his own and has a spectacles shop. He is a well-to-do man and has the hobby of collecting historical pictures and other relics. For a private individual his collection is wonderful and is worth a visit. Now as to Dinkarpant's literary work he was fond of writing poems from his early age. But he did not publish anything till his poetical genius was matured. Then he began to write under the pseudonym 'Adnyātnād' and 'Adnyātvāsī.' His poems are published in a collected form under the name 'Adnyātvāsīcī Kavītā.' The poems are on varied subjects. But the speciality of Dinkarrāv is that most of his poems are historical and are calculated to inculcate patriotism upon the young and the old. Kelkar is comparatively a young man still and so may come to write more poems. But there does not seem to be any prospect.

of it as he seems to be wholly absorbed in collecting historical pictures.

Let me now go to an account of the second Maṇḍaḷ that arose out of Śārādā Maṇḍaḷ. The initiative was taken by Messrs. Paṭvardhan, Kāneṭkar and Peṇḍharkar and four new members with the addition of the wife of one member were admitted to the Maṇḍaḷ. They used to meet every Sunday at the house of members by turn and there they discussed and talked subjects bearing on art and literature. The members of the Maṇḍaḷ were all persons of radical and reformed views on social matters. They had their definite ideals of conduct.

As the club met on Sunday it came to be jocularly called 'Sun-tea club' (club that met on Sundays for tea). As time passed these young men thought of publishing their literary productions. They began to hunt for a good and striking name. One of the members saw that there were 7 constant members, with the wife of one member in addition; so he suggested that the club be named 'Ravikiran Maṇḍaḷ' (Sun Rays Association) and the Symbol upon the publications of the club should be the constellation of 7 stars with Arundhatī as the 8th by-star. This name and the symbol at once appealed to all the members and the name and the symbol were immediately adopted. Soon the Maṇḍaḷ actually began publishing results of their literary labours.

Its first publication named 'Kiran' (Ray) came out in 1923. It was severely criticised by no less a critic than Bālkrṣṇa Anant Bhiḍe in the Vividhadnyānvistār. This criticism, though severe and calculated to damp the energies of the young poets, gave the unknown club a great publicity—a great advantage to a new club and its activities. Of course the club immediately published a rejoinder, defending its views and the new forms of poetry introduced by it. Without being depressed by hostile criticism, the club again came

before the public with a new book called 'Uṣā' (Dawn.) This little book was very well received by the public and Mr. Bhide who denounced the first work came forward to praise and admire this book. Thus the young club came to realise the truth of the maxim "those who came to scoff remained to pray". By this incident the faith of the young poets in their own powers was enhanced and from that time their publications went on briskly and the club has published till now 26 books small and great. Besides these joint publications individual members have separately published some books both prose and poetical on their own account and in their own name. Let me now proceed to give brief information of the members and their literary work. But as I have already given the accounts of Messrs. Paṭvardhan, Kāneṭkar and Peṇḍharkar, I shall now confine myself to the remaining five members.

ŚAṆKAR KĀSĪNĀTH GARGE *alias* DIVĀKAR

Śaṅkār Kāśīnāth Garge was a Yajurvedī Brahmin. Divākar was the surname of his first family, he having been given in adoption in Garge family and thus getting his second surname 'Garge'. He was born in 1889 at Poona. His Marathi and English education was done at the famous Nutan Marathi Vidyalaya. He passed his School Final Examination in 1907. Though he had a keen desire, like Gaḍkari, for higher education he could not pursue it on account of financial difficulties of the family. So he had to seek any job and anywhere he could find. Fortunately for him he got a clerk's post in the office of the Assistant Superintendent of Police. After the usual period of probation he was made permanent. After doing his official duties Divākar spent all his time in reading, in seeing dramatic performances and in visiting friends like Prof. Vāsudevvrāv Paṭvardhan and Āṇṇāsāheb Kārkhānis. Divākar used to keep a diary recording events from day to day. Extracts from it will throw new light on many incidents of his life as

also of contemporary persons and their doings. Any rich admirer of Divākar or an enterprising publisher should do this work, a man with a literary taste doing the work of selection of extracts. What a voracious reader Divākar was may be seen from his diary of 31 December 1910. 'This year I read quite well. The pages of all books read reached the total of 17,752 pages'. At first view the statement appears to be an exaggerated one. But if we distribute the total pages over the days of the year, the rate of reading appears quite feasible and within the power of an average man. Only one has to be regular in his habits and must devote some time every day to reading. Divākar's rate works out to be about 48 pages a day i. e. on an average three to four hour's reading.

Divākar's reading during the year 1910 consisted of the following authors and their works : Shakespeare, Mary Corelli, Conandoil, Mrs. Henry Wood, De Quincey, Tennyson, Wilcox and Molier. Besides these English authors he read some Marathi dramas, novels and biographies. He was a great friend of Gaḍkarī. Mr. Ekboṭe *alias* 'Sahakārī Kṛṣṇa' who was in the same office was equally his friend. It was at his suggestion that Divākar read Tolstoy's books. His remarks about the performances of dramas of his contemporaries are interesting and show his power of true appreciation of literature. About both Yaśvantrāv Ṭipṇīs' drama Kamalā as also about Māmā Varerkar's 'Kuñja-Vihārī' Divākar writes in his diary that the dramas made a poor impression. On the 7th of April 1911 he notes down that he completed his reading of the whole of Shakespeare.

It was after such preparation that Divākar began his literary career. He commenced writing, 'Raṅgel Raṅgarāv' an adaptation from 'Yorkshire Tragedy.' He tried to adapt a famous book of a famous poet i. e. Goethe's 'Faust' and gave it an appropriate and significant name 'Paṇḍit Vidyādhara' (Professor of Learning). Similarly he began to write novels by name 'Mahā Sarpa' (Great serpent),

‘Sāreca Vilakṣaṇ’ (Everything strange). By the way this was the very name adopted by Prof. Paṭvardhan for his unfinished novel. But the fate of both these projected novels has been the same i. e. they were not destined to see the light of day. He also began writing a drama named ‘Sukh Kī Dukhkh’ (Happiness or Sorrow). Why Divākar was not able to finish and publish these literary works of his is not known. Perhaps a careful and minute study of his diaries will throw light on this mystery. It was after these half-finished literary efforts that Divākar began to write his mature and permanent new type of literature i. e. ‘Nāṭya-Chaṭā’ (Dramatic dialogues and monologues). But by such excessive reading and writing within a short period of about two years Divākar so spoiled his eyes that he was declared to be unfit for service by the Police Department, and he had to resign his service in 1912. Then for some time he served the “Depressed Classes Mission” School of Viṭṭhalrāv Śinde. But finally he took up service in the Nutan Marathi Vidyalaya where he remained till his premature death in 1931 at the age of 43.

Now to turn to Divākar’s literary work. Considering his vast reading, his literary preparation and the dramatic power shown in his actual work one feels that the actual output of his literature is very small. His sole book is one named ‘Nāṭya-Chaṭā’ (Dramatic dialogues and monologues). It consists of a single volume of dramatic dialogues, monologues and short dramas numbering in all 60 pieces. His hard domestic life and his exacting official work in the Police Department probably left him very little leisure. His modest and diffident nature explains why Divākar was unable to write more than he actually did. An incident about his modesty is worth telling.

After Divākar wrote a number of dramatic pieces he went to Tāṭyāsāheb Keḷkar, the editor of Kesarī with a view to request him to publish a few of them and pay him some remuneration. Tāṭyāsāheb was very busy then

and told Divākar to come after three or four days. Divākar repeated his request very modestly and said that as the pieces were very short he could read a few of them in no time. Tātyāsāheb consented to hear them. When Divākar read one or two pieces Tātyāsāheb was so enamoured by the pieces and the novel style in which they were written that he listened to them for over an hour and agreed not only to print a few of them in the next issues of Kesarī but to pay for them also. With a gladdened heart Divākar went to another literary luminary of Poona i. e. Haribhāū Āpte and made a similar request to him. Haribhāū heard Divākar's performance with his little daughter and a lady friend of his by his side. When Divākar read his piece, named, 'Wordsworthce Phulpākharū (Wordsworth's flower bird), the little daughter of Haribhāū began to laugh through joy. Haribhāū too was delighted to hear the fine and fascinating piece and immediately agreed to publish some of the pieces and pay for them. These interesting interviews of Divākar with two contemporary literary luminaries of Poona show how they valued his unique and new type of literature. In the separately published volume many of his pieces already published and paid for do not seem to be included. One would have certainly liked to read the piece which delighted the daughter and her father. Another literary work though of lesser value was the preparation of the Press Copy of the poems of Keśavsut for Haribhāū. But Divākar did not like the delay which Haribhāū made in its publication. By the publication of the novel literary pieces Divākar became known to his contemporaries and with many of them he formed a closer friendship. So in their company he passed his days happily, and thereby he was enabled to bear with patience his domestic calamities i. e. the sad deaths of his natural mother, his adopted mother, his wife and lastly his son. The only tie that bound him to life was his daughter who survived him. But successive domestic calamities accompanied by the hard life he had to lead throughout his

career, must have unconsciously and unknown to himself told upon his health and must have hastened his death though the immediate cause was the cold fever he had. As stated before the cruel hand of death carried him off to the great sorrow of his friends and the lovers of Marathi literature.

Divākar was an ideal man in every respect. He was a conscientious teacher doing his work with great zeal and efficiency. He was a kind friend and was ever ready to give his quota to good causes though he was not blessed with plenty of money. He was extremely regular in his conduct, moderate in his diet and neat and tidy in his living. His little lodging was a model for fine and delightful setting and arrangement. His collection of books was choice and well kept in his simple cupboards. He did not allow anybody to take away books from his little library. It was a misfortune of the country and its people that a fine gentleman and a finer writer like Divākar died so prematurely.

VIṬṬHAL DATTĀTRAYA GHĀṬE

After the premature death of Divākar, Viṭṭhal Dattātraya Ghāṭe was selected to fill the vacancy. Ghāṭe is a Marāṭhā by caste. He is a son of the famous poet Dattopant Ghāṭe whose poems are published under the name 'Dattācī Kavītā.' After completing his education and passing his B. A., M. A. and B. T. examinations all in the first class he joined the education department and rapidly rose to be a Deputy Educational Inspector. Then he got an opportunity to go to England for securing Teacher's Diploma and after about nine months' stay there and after getting the Diploma he returned home with his prospects in service greatly improved. So soon after his return he was made the Educational Inspector of the Bombay and Southern Divisions of the Bombay Presidency, a post he is still holding. Mr. Ghāṭe is a sociable and genial man of wide sympathies and liberal views. He is a competent officer doing his duty efficiently

and conscientiously. He is too busy to devote time and energy to much literary work. Still he has to his credit some books. His special subject is History and he attained such fame in that subject that the Oxford University has requested him to write a book on it.

The following is a list of Ghāte's books :—

1. Nātyarūp Mahārāṣṭra (Dramatised history of Mahārāṣṭra); 2. Nānā deśātil nānā loka (Many people of many lands); 3. Marāṭhyāñcyā Goṣṭī; 4. Stray poems published in the Ravikīraṇ Maṇḍaḷ series of books. All his books indicate his learning, wide reading and varied experience got by travelling. They are all of considerable literary merit.

GAJĀNAN TRIMBAK MĀDKHOLKAR

The next member of the Māṇḍaḷ is Gajānan Trimba Mādkholkar. Gajānan was born and educated in Bombay upto the Matriculation examination, his father being a petty shop-keeper there. From his young age he had a passion for reading and had particularly studied Sanskrit literature. He read old poetry also. Thus he equipped himself for his literary work. He came to Poona and was given work on the staff of Kesarī weekly. From there he went to Dnyānprakāś as an assistant editor of the Daily. It was Mādkholkar who introduced the weekly column in Dnyānprakāś for literary criticism under the interesting and fascinating name ' Kāvya-Sāstra-Vinod (Poetry, Science and Humour). This became soon a very popular feature of Dnyānprakāś Daily. It has been continued since then. From Poona Mādkholkar went to Nagpur and became an assistant editor of Mahārāṣṭra, a weekly newspaper of Nationalistic policy and ideal. He is still occupying that position. On account of the chief editor Ogale's chronic illness Mādkholkar is now practically the chief editor. As to Mādkholkar's literary activity, he is par excellence

a literary critic and was required to do that kind of work in Dnyānprakāś in its newly introduced columns of 'Kāvya-Śāstra-Vinod'. Moreover, he has constantly to write on current topics. He also writes now and then for Magazines and their special numbers. Besides these stray notes and articles his independent books in the different kinds of literature are the following :—

1. Collection of poems; 2. Muktātmā (a novel);
3. Bhaṅgalele Deūl (a novel); 4. Śāp (a novel);
5. Goṣṭī (Short stories); 6. Śukrāce Cāṇḍaṇe (A short story); 7. Adhunik Kavipañcak; 8. Viṣṇu Kṛṣṇa Ciplūṅkar; 9. Vilāpikā (An elegy); 10. Vaṅgamay-vilās (literary amusement).

DATTĀTRAYA LAKṢMAṆ GOKHALE

Sixth member of the club is Dattātraya Lakṣmaṇ Gokhale. He comes from a Kokaṇasth family of Haripur near Sangli. His father who was a well-to-do man of the place and had property there died in the first terrible attack of plague at Haripur in 1897-98 in which half the population of the town famous for old learning died and the town became a deserted village. So young Dattātraya was brought up by his mother. He was educated till his Matriculation at Sangli. Then he went to Poona and joined the Fergusson College. He had a brilliant University career passing his B.A. and M.A. examinations in the first class with English and Marathi as his optional subjects. Then he worked as a lecturer in the Fergusson College, Poona, and later on in the Willingdon College, Sangli. After serving 2 or 3 years in these institutions he joined Sangli State service and was made the Head Master of the Sangli High School. After some years he rose to be the Inspector of Schools in the State a position which he now holds. Mr. Gokhale is a very successful teacher. In order that he might be a better qualified teacher and be more useful to the State he was sent to Bombay for B. T. Degree.

There also he won golden opinion both from his professors and fellow-students and passed the B. T. Examination, topping the list of successful candidates. Āṇṇāsāheb (as he is familiarly called by his friends) Gokhale is a sociable man with a fine temperament. His wife is a graduate and is working as a teacher in the Girls High School, Sangli.

Āṇṇāsāheb is the least prolific of the members of the Ravikiran Maṇḍal. He has some poetic talent but he has more critical powers. However, they have remained, till now at any rate, quite dormant and unused for want of time and through Āṇṇāsāheb's easy-going nature.

ŚRĪDHAR BĀLKṚṢṆA RĀNADE

AND

Mrs. MANORAMĀBĀĪ RĀNADE

The last but not the least member of the Ravikiran Maṇḍal is Śrīdhar Bālkṛṣṇa Rānade. His father was a leading pleader of Islampur, district Satara. Śrīdhar is the eldest son of Bālkṛṣṇapant. His early education was partly done at Islampur and partly at his maternal grand-father's place in Central Provinces. But for his higher education he came to Poona and joined the Fergusson College and passed his B. Sc. Examination. Then he joined the Agricultural College and passed his B. Ag. and M. Ag. Examinations. Then he took up Government Service in the Educational Department and was at first appointed a lecturer in Science. Later on he became a professor in the Islamia College where he is still working. Śrīdharpant is a quiet and taciturn man of few words. But he is very observant and is a man of feeling. He married the daughter of Balvantrāv Hivargāvkar of Ahmednagar. She was herself a graduate and later on passed her M. A. Examination. Like Rānade she was a poet too. As stated before both of them were members of the Ravikiran Maṇḍal. Unfortunately

Manoramābāi died very prematurely to the great sorrow of her friends and relatives.

Now to speak about their literary activities. Śrīdharpant had fondness for Marathi literature though he had taken science as his special subject and though he had to specialise in it as a professor in a College. He published his first poem named 'Manī' (Female cat) in 1911 when he was 18 years of age. Thence-forward he has been publishing his poetical pieces under the name Śrīdhār in several magazines such as Manorañjan, Udyān and Lokamitra. His separate and independent poem is named 'Kālācyā Dāḍhetūn' (From the jaws of death). Śrīdharpant had such a severe sickness that he was almost on his death-bed. He miraculously escaped from the jaws of death, thereby getting as it were a second birth. His severe suffering in his deadly sickness, his excited feelings while on his death-bed and lastly his ravings and dreamy thoughts about life present and future—all these are so vividly, so realistically and so feelingly described that one can not help sharing the feelings of the sufferer. This poem occupies a very high place in Marathi literature. Śrīdharpant is still comparatively young and his friends expect him to produce greater and finer poetic work from his high class genius.

Manoramābāi was born in 1896 at Poona. All her education was done there. She passed her B. A. and M. A. Examinations from the Fergusson College, Poona. As stated before she was married to Śrīdharpant. They came to know each other while they were students in the Fergusson College. A mutual liking and attraction developed into love leading to wedlock. Manoramābāi's stray poems were published in Manorañjan and Udyān under the names Gopikātanayā and Kumārī Dvārakābāi. Her poems show her high imagination. Her poetic composition was the fruit of maturity and enlightenment. Her thoughts and ideas were interesting and pleasant and her language was sweet.

and melodious. It is a misfortune of the country that she died so prematurely. It is heard that she has left a goodly amount of literary work behind her. The public expects that her husband would come forward and bring out a complete edition of her published and unpublished poems. It would be a fitting memorial to his dear wife. Manoramābāī died in 1926 when she was just 30 years of age.

L. R. DESPĀNDE

1. Dipāvalicī Bheṭ (1927); 2. Saprem Bheṭ (1927); 3. Sādhā Bodh (1928); 4. Sāmarthya Miḷavā (1928); 5. Hā Hindusthāncā Doṣ (1928).

MANHOMAN

1. Uddhār (1933); 2. Śaṅkhadhvanī or Bombā-bomb and parodies (1933); 3. Bimba (1934); 4. Sunit Gaṅgā (1934).

V. G. GOVEKAR

1. Ātmānubhav—poem (1932); 2. Praśnottar Mālikā (1932); 3. Bodhāmṛt (1929); 4. Saṭik Bodh Naukā (1929).

V. G. MĀYDEV

Mr. Māydev is one of the educated youngmen who were attracted by the noble and self-sacrificing work of Prof. Ānāsāheb Karve in the cause of women's education. So, after completing his education at the Fergusson College Māydev joined Karve's University and works there as a Professor in the Women's College at Erandavana. But latterly after the sad and sudden death of Prof. Ciplūṅkar, Māydev has taken the begging bowl of the Institutions and spends his time in moving about and collecting subscriptions for the growing needs of the University. He finds that Bombay is the fruitful field for his uphill task.

His literary works are these :—

1. Garibāñcī Goṣṭa (1931); 2. Bhāvatarāṅga (1932);
3. Śiṣugīta (1936); 4. Abhinav Gītā; 5. Bhāva Nirzar.

J. B. JOSI

1. Pañcaratna Gītā (1931); 2. Timāji Mākaḍāce-
Cāritra; 3. Rāmācī Pade (1932); 4. Rām Mantrācā Ślok.
(1932);

P. V. PĀTHAK

1. Rūpāvarī Abhaṅga (1932); 2. Kṛṣṇabodh (1931);
3. Śrī Sant Dāmāji (1928); 4. Śrī Sant Gorobā (1928).

G. R. SĀNE

1. Bāyakañcī Navī Gāñī, Parts 1 and 2 (1931); 2..
Bhāratvarṣācā Dhārmik Itihās, Part I (1930); 3. Bhāratīya-
Saṅgrām (1928).

Y. R. KSĪRSĀGAR

1. Ātmadnyāñī Pade, Parts I and II (1928); 2..
Ekatāri Bhajan; 3. Rāmāyaṇ Puṣpagumphā (1928).

SĪTARĀMBOVĀ ŚRĪGONDEKAR

1. Brāhman Dharmāce Ślok (1930); 2. Cahā-
purāṇ (1930).

D. A. SARĀF

1. Śukarambhā Saṁvād or Cigar and its Temptation.
(1931); 2. Dattakiṅkarācī Kavītā (1931).

ŚAṆKARRĀV KALBURGEKAR

1. Rāñī Lakṣmībāñcā Povāḍā (1931); 2. Śrī
Chatrapati Śivāji Mahārājāñā Povāḍā (1931).

N. D. JOŚI

1. Śrī Datta Kavan (1931); 2. Datta Gītā (1921).

V. V. GOKHALE

1. Pañcaratna Gītā (1932); 2. Sacitra Paṇḍharī Māhātmya (1932).

T. G. GHĀRPURE

1. Subhedārācī Sūn—poem (1934); 2. Lilecā Saṁsār (1933).

ŚRĪKṚṢṆA VĀMAN GĀDGĪL

Gādgīl was born in 1898 at Deglur, district Nanded, Nizam's territory. He was educated upto the Inter Arts examination of the Madras University. After his education was over he joined the Account Department of Nizam's State and rose to be an assistant Accountant, a position he is still holding.

Now as to his literary activity it is considerable. He has written over 300 poetical pieces. He has written half a dozen articles under the pseudonym 'Vikrānt.'

1. Phūle Umalanyapūrvī—poem (1936); 2. Māzī Phule, Part I (1928).

K. B. DHAVALE

1. Jāicā Kuñja (songs) (1936); 2. Mālatīcī Maṅgaḷāgaur (1932).

PAṆDIT ĀTMĀRĀM

1. Prārthanā Pustak (1930); 2. Rāñī Lakṣmībāī (1929).

MRS. ANNAPŪRṆĀBĀĪ DESĀĪ

1. Strīgītaratna Mañjūṣā (1932).

A. R. DEŚPĀṆDE

1. Phulavāt (1932).

D. G. DIKŚĪT *alias* CANDRAKĀNT

1. Gulāb Gītā (1934).

P. S. GORE

1. Bobaḍe Bol (1932).

I now come to the class of dramatists of this period.

In this period there are 130 dramatists of whom about 80 writers have written only one drama. The remaining 50 writers have written more than one drama and done some other literary work. Two figures that stand out prominently in this period are Māmā Varerkar and P. K. Atre. Of these Māmāsāheb is older than Atre. Both of them are still active in their literary productions. But Atre seems to be a better favourite of the younger generation. Both of them have each written more than half a dozen dramas and still they are writing and in time may rival English Dramatists in this matter.

BHĀRGAV VIṬṬHAL VARERKAR *alias* MĀMĀ VARERKAR

Varerkar has, like Acyutrāv Kolatkar, had a chequered life and the literary genius of both matured rather late. Māmāsāheb has had no University education but in fact he prides himself upon not having received it. So after completing his school education he took up Government service in the Postal Department. If he had continued in that service, perhaps his literary genius might have remained dormant and unused. But Varerkar took a prominent part in the general Postal Strike of the year 1913. His services were permanently dispensed with and Varerkar had to look out for another career. He tried his hand at writing dramas. His first attempt was a Saṅgīt drama called, 'Kuñjavihārī.' It was moderately successful. His second drama had rather a long name, 'Hāca Mulācā Bāp', but it turned out a very successful light comedy on the stage. Like Deval's 'Śāradā' which dealt with the social evil of child marriage Varerkar's comedy

dealt with the social evil of exorbitant dowry extracted by miserly parents of sons from fathers of daughters. About this evil there was practically unanimity of opinion among the sensible people orthodox or heterodox. But Varerkar's comedy being full of humorous and satirical scenes moved the audience to gusts of laughter now and then.

After this successful attempt Varerkar came to have confidence in his literary power and so he produced drama after drama in quick succession. Some of them were operas and not prose comedies. Some of these dramas tackled controversial social topics of radical nature. So they did not prove as successful as his first drama. In fact some of them proved total failures and dramatic companies had to stop staging them. Then Varerkar turned to novel writing. Here also the same thing happened. Some of his novels attained popularity at once but others fell flat. But there is no doubt that Varerkar is a versatile writer with a facile pen. He has also a spark of genius in him and has developed an attractive and humorous style of writing both in his dramas and novels. As every literary writer has occasions to compose poems and verses Māmāsāheb has to be a bit of poet too. So he too may be called a poet though that is not his favourite line. He is a literary critic also. He is inordinately proud of the literary productions of Bombay writers and is very severe against Poona writers and particularly against what he calls the Kesari clique. In writing about it he loses all sense of moderation and goes to the length of abusing it. In spite of these defects Varerkar is one of the great writers of the present generation. His temper is genial and his conversation is witty and lively. His literary vigour has not abated as yet and so he may produce some more literary work.

Some of his books are the following :—

1. Sonyācā Kaḷas ; 2. Svayaṁsevak ; 3. Sattece Gulām ; 4. Hāca Mulācā Bāp ; 5. Turuṅgācyā Dārāt ;

6. Kuñjavihārī; 7. Vidhavā Kumārī; 8. Godū Gokhale;
9. Dhāvatā Dhoṭa; 10. Sauṅgaḍī (Cinema-story); 11.
Svairasañcār—stories; 12. Āghāt; 13. Veṇū Velaṅkar;
14. Umalatī Kālī.

PRALHĀD KEŚAV ATRE *alias* KEŚAVKUMĀR

Pralhād Keśav Atre was born in 1898 at Sasvad, district Poona. He was educated in Poona Native Institution (Bhāve's old school). He received his higher education in the Fergusson College Poona and passed his B. A. examination in 1927. In 1928 he found an opportunity to go to England for acquiring Teacher's diploma. After his return home he was made the permanent Principal of the Camp Education Society's High School, though before going to England he was working as the head of the School. Principal Atre is a versatile and prolific writer, writing dramas, cinema stories, poems, satires, school books, short stories and what not! From his very young age he had fondness for writing poetry on the objects that interested him and on any other thing that struck him. When he is in a mood to write he writes fast and without loss of time. He is full of fancy and imagination and with his varied experience both at home and abroad he has widened his mind. He is a radical reformer in social matters. He is equally keen and interested in politics, though as the head of a High School particularly in a part of Poona which is full of merchants of the non-Brahmin class and of different religions Atre has to be careful and cautious in his utterances. He has made ample money by his writings, a rare thing still in Mahārāṣṭra. His writings as stated above come under three classes—(1) dramas; (2) cinema stories and (3) poems. But so far he has chiefly confined himself to dramas. As a critic and appreciator of literature he has written much in different magazines.

His writings are the following :—

- 1 Gurudakṣiṇā; 2 Virvañcanā; 3 Sāṣṭaṅganamaskār;
4 Bhramācā Bhopalā; 5 Gharābāher; 6 Lagnāci Beḍī;

7 Vande Bhāratam; 8 Parācā Kāvīā; 9 Mī Ubhā Āhe; 10 Dharmavīr; 11 Begumān; 12 Premavīr; 13 Brahmācārī; 14 Brāṇḍicī Bāṭhī; 15 Zeṇḍūcī Phule; 16 Gītagaṅgā; 17 Akarāvā Avatār; 18 Miscellaneous writings and articles.

Another prolific dramatist almost rivalling Messrs. Atre and Varerkar is M. N. Joṣī :—

1. Saṅgīt Giraṇīvālā (1929); 2. Sthānik Svarājya (1929); 3. Varhāḍacā Pāṭil (1929); 4. Saṅgīt Punarjanma (1932); 5. Saṅgīt Vaśikaraṇ (1932); 6. Viśva-Vaicitrya (1932); 7. Paisāca Paisā (1935); 8. Saṅgīt Vinod.

D. G. SĀROLKAR

1. Raṅgel Rājīkumār (1928); 2. Dehānt Prāyaścitta (1928); 3. Śubhamaṅgal (1929); 4. Samrāṭcā Sūḍ (1930); 5. Bhāratmātecī Śreṣṭhatā (1930); 6. Rājāncā Rājā (1931); 7. Padavidhar (1922).

S. A. ŚUKLA

1. Sādhvī Mirābāī (1930); 2. Sākṣātkār (1930); 3. Svargāvar Svārī (1931); 4. Satyāgrahī (1933).

V. V. VAIDYA

1. Saṅgīt Gomātecā Vijay (1929); 2. Saṅgīt Svārthatyāg (1929); 3. Svātantrya Vīr (1930); 4. Gomāntak Varnan (1930); 5. Krānti Yuga (1931).

G. K. PHĀṬAK

1. Jayajayakār (1927); 2. Deśācā Dnyānadīp (1928); 3. Pantāñcī Sūn (1929); 4. Nāṭyachaiṭā (farces) (1929); 5. Kurhād (Novel) (1929).

K. G. PAṆḌIT

K. G. Paṇḍit was born in 1903 at Poona. His primary and secondary education was done in the

Wilson High School, and then he joined the Wilson College, Bombay. He successively and successfully passed his B. A. examination in 1924 and M. A. in 1926. Immediately he came to Poona and became a professor of English in the Fergusson College and soon became a life-member of the D. E. Society. Besides being a professor of English he is doing the work of the superintendent of the Navin Marathi Shala of the D. E. Society. He takes a keen interest in teaching the little boys and is successfully managing the School. He made many a useful change in the method of teaching and made the boys take greater and greater interest in games as also in hand-work and gardening.

Pandit's main work being to teach English in which he has specialised he could not devote much time to writing Marathi. But his innate love of his mother tongue induced him to try his hand at writing in Marathi. First he translated Shelley's most humorous comedy School for Scandal. The humour in this is so subtle and so much dependent upon the idiom and meaning of English words and construction of sentences that it is very difficult to bring out the wonderful wit and humour of the original in Marathi. But Prof. Pandit has succeeded very well indeed. Another great Marathi writer has translated the same comedy into Marathi under a different name. It would be an interesting and useful study to compare the literary performances of the two senior and junior literary men. The name of Professor Pandit's comedy is Vārtāhar. It is his first drama. Yogāyog and Sudhārak are his other dramas. Pandit is a bit of a poet too and has written stray poetical pieces and particularly musical songs for children and boys by name Sulabh Saṅgīt, Sugam Saṅgīt and Śīsu Gite. He is also a good hand at writing dialogues for recital at gatherings and prize distribution ceremonies.

Prof. Pandit is a radical social reformer of strong convictions. He has acted up to them, going in for intercaste

marriage with the only daughter of the Bombay reformer Gajānan Bhāskar Vaidya.

Prof. Paṇḍit is comparatively a young man and might have been expected to do more work in Marathi literature. But unfortunately he is suffering from chronic nervous disease and his doctor has asked him not to do any mental work involving strain.

1. Vārtāvihār (1931); 2. Yogāyog (1932); 3. Pāc Sulabh Saṁvād (1936); 4. Mulāmuliñcā gadya-padya Saṁvād (1937).

V. L. BARVE

Barve is an inhabitant of Chiplun, district Ratnagiri where his father was a prominent pleader. Barve received his primary and secondary education at Chiplun. For his higher education he went to Bombay and successively passed the several University examinations and became a graduate. Then he studied Law and passed his LL. B. examination. He immediately began practice at Chiplun and became at once a leading pleader of the place. He holds very radical views both in Politics and in social matters. He has a zealous and ardent nature and takes interest in many public questions. He is both a dramatist and a poet.

1. Lagna-maṇḍap (1928); 2. Māñik, etc. (1932); 3. Kalamī Āmbe (1934); 4. Kovaḷi Pophale (1935).

A. V. BARVE

1. Saṅgīt Bhakta Pralhād (1928).

V. B. AMBEKAR

1. Kutāl Kampū (School for scandals) (1931); 2. Bhāv Chitre (1931).

V. G. DEŚPĀNDE

1. Tyāga samrāt (1934); 2. Umāji Naik (1934).

J. A. NARAVANE

1. Saṅgīt Snehalatā (1930); 2. Guṇagaurav (1930);
3. Saṅgīt Māṭṛsandes (1929).

S. N. BENDE

1. Bebī (1932); 2. Pāñcālī (1933); 3. Buvā
- (1934).

G. V. GOKHALE

1. Saṅgīt Prāṇapratīṣṭhā (1928); 2. Sairandhrī
- (1935); 3. Buvābājī (1937).

D. K. BHĀNGARDE

1. Bhakta Kāj or Kāmsavadh (1923); 2. Svarājya
- Toraṇ (1932); 3. Śiv Puṇḍāī (1934).

N. R. DHOLE

1. Brāhman Dveṣ (1928); 2. Saṅgīt Patitoddhār
- (1932).

DIVĀKAR KR̥ṢṆA

1. Saṅgīt Toḍ Hī Māl (1934); 2. Kīśorice Hṛdaya
- (1934).

B. C. GHĀRPURE

1. Svarājya Sādhana (1928); 2. Śivkālīn Śuddhī-
- karaṇ (1930).

BALVANT RĀMCANDRA HIVARGĀVKAR

Balvantrāv Rāmcandra Hivargāvkar was a Deśasth Brahmin from Ahmednagar. He was brought up and educated in his own place. After doing some odd jobs he took to business and took up the Agency of the famous American Insurance Company named 'Sun life' and canvassed throughout Mahārāṣṭra and got a permanent income by way of

commission. Then he became the manager of the Poona Branch of the Bombay Banking Company. When that Company failed Balvantrāv lost his business and became dis-spirited and retired from active life. His son became an Engineer and is now Chief Officer at Ahmednagar. His daughter was married to poet Rānaḍe.

1. Bhās Kavīcī Nāṭake, Parts I, II and III (1931).

M. D. VAIDYA

1. Saṅgīt Dnyāneśvar (1936); 2. Mahātmā Dadhīcī (1932).

V. R. SUBHEKAR

1. Huṇḍyācā Huṇḍā (1929); 2. Pratidnyā Pūrti (1932).

S. R. OKA

1. Parākramī Peśavā (1933); 2. Yadnya Maṇḍap (1935).

P. S. SĀVANT

1. Andhalā Kārbhār (1934); 2. Majurāñcyā Sāmrājyāt (1935).

S. N. SAHASRABUDDHE

1. Kharā Premasannyās (1931); 2. Saṅgīt Rāñī Candrāvati (1932).

P. G. SAHASRABUDDHE

1. Satyācā Vālī (1933); 2. Vadhu Saṁśodhan (1936).

N. V. KULKARNĪ

1. Kṣamecī Kṣamā (1932); 2. Maṅgal Bhuvan (1934).

N. G. KAMATANŪRKAR

He is a man from Sangli, his father being a State-servant. After passing his Matriculation examination he came to Poona and passed his B. A. examination from the Fergusson College after a few years of leisurely study. Being the only son of his father who left all his property to him Kamatanŭrkar is not required to take to service or business. He has an educated wife. He is a great admirer of Gaḍkarī. In his dramas he has imitated the style and manner of Gaḍkarī.

1. Stripuruṣ (1933); 2. Sajjan (1931); 3. Śrī.

V. G. DESĀI

1. Prem Rahasya (1934).

VASANT ŚĀNTĀRĀM DESĀI

Vasant Śāntāram Desāi is a Sārasvat Brahmin. He was born in 1904 at Indore. Vasantrāv is the youngest son of the more famous Professor Śāntārām Anant Desāi of Indore. Vasantrāv is highly educated. After passing his LL. B. Examination in 1925 he began to practise at Poona. He wrote a satirical and humorous book on Law, especially exposing the practices of bribery etc. It was thought that the book contained professional misconduct and contempt of Court. So he was prosecuted. But the High Court gave its judgment that the book was humorous only and so no criminal offence was committed by the young writer. This was a notable triumph for a young pleader. Now he is working as a subjudge in the Judicial Department of the Government of Bombay.

Vasantrāv has a liking for literature and has a literary talent like that of his father. For within a short space of time he had done a lot of literary work. He studied modern Marathi literature and especially the dramatic one and wrote critical and appreciative articles on Messrs. Deval, Kolaṭkar,

Khāḍilkar, Gaḍkarī and even on lesser lights in the line. After such good preparation Desāi wrote two dramas. The first one depicts the intrigue, ambition and villainy of the minister of a credulous King. The purpose of the play is to show, like Gaḍkarī, the triumph of true love. The characters of the hero and the heroine are finely painted. The drama is a comedy ending in the unexpected happiness of the main characters concerned. As the first effort of the author the play is a creditable performance. The songs in the play are simple and melodious and give expression to noble sentiments. The drama is named Vidhilikhit (the writing on the wall).

The second drama is on the well-known story of the wonderful devotion of Mirābāi, the Queen of the young Rāṇā Kumbh of Udepur. This is rather a trite subject. But the author has succeeded in giving an interesting picture of the life and selfless devotion of Mirābāi. The characters of her husband and her mother-in-law are vividly painted. The dialogues are lively and interesting. The songs are fine and easy to sing. The end of the drama though tragic is striking. Use is made twice of miracles which cannot appeal to the present rationalistic age. Firstly Mirābāi is made to drink actual poison and still she does not suffer from its normal fatal effect. Secondly, she disappears in the statue of God when Rāṇā Kumbh coming to her room and seeing there Akabar Bādsahā admiring his wife raises his sword to kill both of them. Barring the use of these miracles the rest of the drama is very interesting to young and old. The drama is named Amṛt-siddhi. Both these dramas were staged by the pre-eminent Gandharva Nāṭak Maṇḍalī. Vasantṛāv is still quite a young man and may write more dramas and may win fame as a great Marathi dramatist.

1. Amṛt Siddhi (1933); 2. Vidhilikhit.

G. B. DEŚPĀṆDE

1. Saṅgīt Lagnāpūrvī (1934).

K. DHUMAT

1. Madirā Pratāp (1932) (Tolstoy's First Distiller).

C. G. GADRE

1. Kṛṣṇa Kārasthān (1936).

S. G. GHAIŚĀS

1. Durdaivī Chatrapatī *alias* Sambhājī (1933).

H. G. GHOPAKE

1. Premācā Bājār (1935).

K. A. GOPBOLE

1. Saṅgīt Pañcāṅgī Jugār (1931).

MRS. CAMPŪ GUṆĀJĪ

1. Ratnāvalī (1930).

S. V. JOG

1. Āmacī Jāt (1934).

MRS. S. KĀLE

1. Dharmakalaṅk (1933).

P. M. KĀMATKAR

1. Paisācā Pāisā (1936).

B. M. KĀNIṬKAR

1. Vidyā Mandirāt (1929).

V. P. KARMARKAR

1. Sacitra Śāṭā (1935).

VIṬṬHAL NĀRĀYAṆ KOṬHIVĀLE

Viṭṭhal Nārāyaṇ Koṭhivāle's family lived at first at Vādekhede, district Satara. But Viṭṭhal was born at Garoth in the Province of Malva, Central India. Viṭṭhal is the maternal grand-son of Mahīpatibovā Tārābādkar, a famous saint, poet and Kirtankār of the pre-British period in Mahārāṣṭra. Viṭṭhalrāv received his secondary education upto the Matriculation examination. But since then he took to writing Marathi dramas and made literature his profession and means of livelihood and leads a decent life, deriving income from the sale of his books as also from the copy-right of permitting dramatic companies to stage his plays. He is a very prolific writer rivalling Messrs. Varerkar and Atre though he is not able to secure their fame or popularity. Let us turn to Koṭhivāle's literary labour.

He began writing when he was quite young. For it was in 1921 when he was only 16 that he wrote his first drama named 'Mahātmyācā Satyāgrah' based on the Paurāṇik story of the kidnapping the cow of Ṛṣi Vasiṣṭha. Public performance of this drama was made under the auspices of His Highness Mādhavrāv Śinde Mahārājā of Gwalior by Pāṭankar's dramatic company and was highly admired and appreciated by the enlightened Mahārājā and the assembled audience. After this success and patronage from high quarters Koṭhivāle got confidence. Then he produced his several dramas Paurāṇik, Historical and imaginary in quick succession and they proved moderately successful and gave the author due reward for his literary labours by way of pecuniary profits. Besides his tremendous dramatic activity Viṭṭhalpant wrote various articles on contemporary dramatists and their works, as also on other subjects. Thus Koṭhivāle has turned out to be a prolific writer of this period.

Some of his dramas are the following :—

1. Mahātmyācā Satyāgrah ; 2. Dharma Saṅgrām ;
3. Ramākānt ; 4. Lagnā Agodar ; 5. Chedalelā Chāvā ;
6. Sonyācā Dhūr ; 7. Grāmmoddhār ; 8. Bāl Saṅgopan.

S. S. KARMARKAR

1. Śālinī or Grāmoddhār (1931).

P. D. KARVE

1. Gurubāji — Farce (1937) (Tartuffe).

J. M. KULKARNĪ

1. Taruṇ Strī āṇi Puruṣ (1934).

K. G. KULKARNĪ

1. Saṅgīt Sampādikā (1936).

V. R. KULKARNĪ

1. Garīb Majūr (1933).

MRS. MANORAMĀBĀI

1. Praṇay Pracīti (Gharjāvāi) (1936).

V. A. LOHE

1. Saṅgīt Gṛhadevatā (1934).

B. Y. MHAISĀLKAR

1. Prajecā Rājā (1933).

S. L. MAṆKĪKAR

1. Saṅgīt Vakilāñci Vakili (1927).

G. S. NIRGUDE

1. Śetkarī Vijay Nātak (1930).

N. B. PAIṬHAṆKAR

1. Pativratecā Vaikuṇṭh (1936).

B. N. PĀṆDE

1. Punarjanma (1929).

D. V. PĀNSARE

1. Bāp Nāṭak (1932).

V. G. PHĀṬAK

1. Mathurecā Rājā (1935).

MISS KAŚĪTĀI POTNĪS

1. Premaḷ Rākṣas (1930).

B. K. PURĀṆĪK

1. Subhedārācī Sūn (1932).

P. V. RAHĀLĀKAR

1. Nave Dole (1935).

R. G. ŚINDE

1. Saṅgīt Satyābhās (on drink) (1930).

Now I come to the class of Novelists of this period.

In this period there are over 280 novelists. This is a very large number for a short period of 10 years. But causes of this phenomenon are not far to seek. It is a curious fact that while the unemployment among the educated classes reached its topmost level in this period the literary productions in all branches reached an equally high level. But though curious the phenomenon is easily explained. Because these educated young men have only a literary education and are not fit to get any employment in non-literary sphere, they try their hand at writing some thing in their mother tongue. Moreover, they know something of everything. So they can write something and they have the vast English literature at

their command. They can, therefore, translate or adapt whatever strikes them as suitable or likely to catch attention of readers. Moreover, during this and the previous period there has been enormous growth of printing in the country. The written matter could be easily and cheaply printed. The great output of novel writers in this period is also due to the addition of a new form of literature which became very popular i. e. short story writing. With the rapid growth of education desire for reading interesting stories increased enormously. So magazines and weekly newspapers began to print short stories. Nay some magazines were solely devoted to this form of literature. So, as soon as a young man's stories are in print and come out in the columns of the newspapers or magazines he hastens to reprint them in a book form. These causes explain the enormous rise of novel and short story literature during the period of this chapter.

Of 280 writers referred to above about 180 have written each one novel or a collection of one or more short stories. Some of them are really interesting. So I have made a reference to a few of them. But of such writers scattered throughout the Marathi speaking country it is very difficult to get information or to catch hold of their books.

About 80 writers have to their credit 2 to 5 novels or other books and these writers show some talent for writing literature and hence they deserve a place in this history.

About 20 in number take a high rank among novelists in Marathi. It is very difficult, as I was able to do in previous chapters with fewer numbers, to give pre-eminence or precedence to a particular novelist. But here I classify them only as younger and older. Let us begin with the latter class.

Mr. Varerkar figures in this field also though he first made his name as a dramatist. In this respect he can be

compared to Messrs. Khare and Gaḍkarī. But as I have already given an account of him a mere mention of his name here is quite sufficient.

NĀRĀYAṆ HARI ĀPṬE

Nārāyaṇ Hari Āpṭe is a Kokanasth Brahmin from a respectable and Ināmdār family naturalised in Satara district. After his secondary education was over Nārāyaṇrāv took up the business of printing by starting a Press of his own and conducting a Magazine at Koregaon where he has built a nice and cosy cottage for himself. He does not prominently come before the public, living at his place and rarely coming to Bombay or Poona the centres for acquiring instant fame. But his books have been popular and have given him a good income. Recently his name has been brought forward very prominently before the public by a successful cinema film story based on his novel named 'Na paṭaṇārī Goṣṭa,' the film story being renamed 'Kuṅkū'.

Some of his books are the following :—

1. Gṛhasaukhya; 2. Bhāgyaśrī; 3. Divyadr̥ṣṭī;
4. Pahāṭepūrvicā Kālokh; 5. Vaibhavācyā Kondanāt; 6. Sukhācā Mūlamantra; 7. Na Paṭaṇārī Goṣṭa (Kuṅkū-Cinema Story); 8. Banārasī Bore.

N. S. PHADKE

Phadke was educated in the Fergusson College. He passed his B. A. and M. A. examinations with Philosophy as his voluntary subject, securing prizes and scholarships in both examinations. After graduation he joined the staff of Sir Parashurām Bhāu College in Poona, becoming its life-member a little later. But in the non-co-operation movement of 1919-20 he left the College, advising students too to do likewise. But after the failure of the movement he had to look out for a job. He moved from place to place. At last he was taken up by the authorities of Rajaram College as a

Professor of Philosophy. As a teacher he is very successful and is a favourite among students as he gives them full freedom and does not trouble them for study. He has made his name as a fine speaker too. But he has made a wider name and fame as a novel writer. His first novel called 'Allā ho Akabar' was an adaptation from Miss Correlie's novel and was published by Tātyā Nemināth Pāngal. Then he began to write novels serially for several magazines. He also published some of them on his own account. When short stories came to be demanded he began to write them also. There is hardly a magazine for which he has not written. He is very exact in getting remuneration for his literary work. It is said he takes money in advance before sending his manuscripts to the publishers. He is now a middle-aged man. Still his imagination and power of writing have not waned. He is a versatile writer. He has written books on scientific subjects like Sexiology and on an entirely different one like the art of novel-making named 'Pratibhāsādhān'. It was about this book that a storm of controversy arose about its being full of plagiarism though the author boasted in his preface that it was throughout his own original composition. But the critics proved beyond doubt that the ideas at any rate were taken from an American book little known in India.

His books are the following :—

1. Biographies: Dādābhāi Naurojī; 2. Terrence Masquini; 3. De Valera; 4. Essays: Mānasopacār; 5. Mānasonnati; 6. Sukhācā Saṁsār; 7. Santati-Niyaman; 8. Ajace Taruṇ Strīpuruṣ va Tyājpuṣhīl Praśna; 9. Pratibhāsādhān; 10. Vāṅgamay-Vihār; 11. Ādhunik Gitā; 12. Mānasamandir; 13. Dramas: Yugāntar; 14. Sāñjīvan; 15. Jaḍāvācī Devī; 16. Totayā Nāṭakkār; 17. Stories, Part I and II; 18. Novels: Allā ho Akabar; 19. Kulābyācī Dāṇḍī; 20. Jādūgār; 21. Daulat; 22. Aṭakepār; 23. Nirāñjan; 24. Kalāṅkaśobhā; 25. Uddhār; 26. Kāśmirī Gulāb; 27. Āsā; 28. Pravāsī; 29. Gujgoṣṭī; 30. Tākāñcyā Phekī.

D. A. TULAJĀPŪRKAR

Another middle-aged writer is D. A. Tulajāpūrkar. He has written a single novel. But it is as big as 3 or 4 novels and is appropriately called "Māze Rāmāyaṇ" (My Rāmāyaṇ).

Mr. Tulajāpūrkar comes from Nizam's territory. He was a successful pleader in the State. But on account of his nationalistic views he was banished from there. Then he came to Bombay and began to practise there and made a good name in his profession. But having a literary turn of mind he devoted his leisure time in writing regularly in the Daily Sandeś the famous and popular news-paper of Acyutrāv Kolaṭkar. The popularity of Sandeś may be partly traced to the fine contributions of Mr. Tulajāpūrkar though he wrote anonymously under the guise of the editor. But when he published his great novel in his own name he at once became a literary luminary and his novel was widely read and a second edition was soon printed. The famous letters named 'Vatsalā Vahinīnci patre' are believed to have been written by him.

SATYA BODH HUDLIKAR

Satya Bodh Hudlikar is a self-made middle-aged man. He passed his B. A. and M. A. examinations from the Fergusson College with Science as his optional subject. Then he went to Germany studying there Geology in particular. He also made a deep study of German language and literature. On his return home he was fortunate to get the post of State geologist in Indore State. If he had not mixed himself in the intricate intrigues of the State and had confined himself to his own work his life would have been a very happy one and he could have devoted his leisure time and energy to literary work. But he had to leave State service on account of his having sided with the fallen faction. Since that time he has been conducting one school or another

for little children on the kindergarten plan. At present he is a Superintendent of such a newly started school at Dadar. He is also a half-time professor of German in the Elphinstone College, Bombay. His literary activity is considerable. He is a versatile man full of energy and enthusiasm for any work that he may take up for the moment. But he is not steady and shifts from place to place and from job to job. Hence like a rolling stone he has gathered no moss. Consequently he is always in difficulties about money and has to take help from his friends now and then. But he is a jolly man. His conversation shows his wide knowledge of varied subjects.

1. Buṭakā Paṇḍit (1931); 2. Taruṇ Vārṭarcī dukhkhe (1929); 3. Gate Sūkti va Subhāṣite (1932); 4. Paścim. Aghāḍīvar Sāmsūm (1932); 5. Kādhihī na Bhiṇārā Mulagā (1932); 6. Śūr Śimpī (1933); 7. Baby (1924); 8. Dādāce Lagna.

JAGANNĀTH EKNĀTH NARAVAṆE

Jagannāth Eknāth Naravaṇe comes from the virile land of Kokaṇ, his native place being Naravaṇ, district Ratnagiri. But his father went to Khandesh to seek his fortune and succeeded in becoming a manager of a ginning factory at Dhulia, district West Khandesh. Jagannāth received his education in Poona where his maternal grandfather Bhāūsāheb Bāpaṭ a well-to-do and well-known gentleman of Poona was living. Young Naravaṇe passed his School Final examination in 1912 when his father died suddenly of plague. So Jagannāth's further education came to an end. He immediately joined the Military Finance Department, the great store house of service for educated young men of the middle class. After just finishing his minimum period of service Jagannāthpant took two years' furlough preparatory to retirement and built a fine new house in the Deccan Gymkhana Colony where he lives and enjoys his well-earned rest. Now to refer to his literary

activity. Being a contemporary of Kāśināthpant Khāḍilkar a pleader and a leading citizen of Sangli and Prof. N. S. Phadke he was influenced by them and their example and turned his attention to writing in Marathi during his leisure time. His first book 'Daivāce Kheḷ' (playful doings of fate) was published in 1918 serially in Prabhāt Magazine. It is a social realistic novel depicting the life of the middle class people of Mahārāṣṭra. His second novel named 'Āsānirāśā' was published in 1923 and the very same year his third novel called 'Īśvarī Līlā' was published. These three novels and two others i. e. 'Kṛṣṇa Sarpa' and 'Bandhanācyā Alikāḍe' were published in the Suras Granth Mālā series of Messrs. Koṭhārī and Vorā. After writing the above five novels in succession Naravaṇe turned to writing dramas for boys and girls. In this line too he wrote and published in quick succession on his own account "Māṭṛsandeś" (1929), 'Snehalatā' (1930) and 'Guṇagaurav' (1931). These are short but interesting dramas covering about 40 pages. Then after some time he again wrote a social novel named 'Snehabandhan'. It was published in 1935 under the auspices and patronage of Vāṅgmayopāsak Maṇḍal of Ahmednagar. This novel deals with a higher class of society and the characters chiefly consist of Moham-medan Sardārs from Nizam's territories along with many Hindu characters. It is full of wonderful and striking doings of a celebrated out-law named Śerkhān but who turns out to be Śrīkānt a young Hindu Doctor without practice taking to robbery for money-making. He is the hero of the novel. The heroines are the two sisters Daliyā and Pramīlā originally Mohammedans but who ultimately become converted to Hinduism. Pramīlā is a highly educated lady being a graduate. But she hates man on account of her belief that man dominates over women. But Śrīkānt under the guise of Śerkhān successfully proves how man is really superior to woman and possesses qualities like courage, daring and endurance—a fact ultimately admitted by proud Pramīlā. She begins to love Śrīkānt but

seeing him in love with her sister takes a self-denying vow of remaining a spinster for the sake of happiness of Śrīkānt and her sister. Such is the tragic-comic end of the story. But the author promises to write a sequel to this novel in which he intends to depict the later life of these characters and particularly that of Pramīlā and her vow of celibacy. This present novel 'Snehabandhan' is finely written. The interest in the story is kept up till the end. Especially the mystery of the identity of Śerkhān and Śrīkānt is very well sustained being disclosed only at the end of the story. Naravaṇe is soon going to publish a novel named 'Mayasabhā.' Its subject is cinema and its defects. He thinks of writing a drama for ladies by name 'Hṛdayācī Oḷakh.' Thus Naravaṇe seems to become a prolific writer like Māmā Varerkar.

V. G. JOŚĪ

1. Vyāpārī Vaibhav; 2. Mardānī Saundarya; 3. Vāgvilās (Tweyth night); 4. Ambā nadī jalapralay varṇan (1932); 5. Saṅgīt Dhruvākhyān (1928); 6. Saṅgīt Dharm Sīmhāsan (1928); 7. Nīśā (1929); 8. Raṇa Dundubhī (1930).

P. N. MISĀL

1. Śevaṭī satyācā vijay (1928); 2. Yāce nāv mitra-prem (1928); 3. Dattūcā thorpaṇā (1928); 4. Sadguṇī mulāñcyā saṅgatī (1929); 5. Udār Bandhū (1929); 6. Sadvartanācī kasoṭī (1929); 7. Mātrbhaktice phal (1929); 8. Ādnyābhaṅgāce prāyaścitta (1930); 9. Kevaḷ āpalī kartabgārī (1930); 10. Sanmitra darśan (1930); 11. Bālak (1930); 12. Bālbodh sudhā (1931); 13. Gamatīcyā goṣṭī (1931).

DĀMODAR NARHAR ŚĪKHARE

Dāmodar Narhar Śīkhare comes from Miraj. He was born at Umraj, district Satara in 1905. He received his

primary education at Dhond, district Poona, his school education at Baramati, district Poona and his college education at Sangli and Poona. He passed his B. A. Examination in 1927 and his M. A. Examination in 1929. Then he worked as a teacher for three years. Since 1930 he has been on the editorial staff of Kesari. As such he has to write on a variety of topics. But Śikhare has found time to write a number of books :—

1. Krānti Kiran (collection of short stories); 2. Sarva Śreṣṭha Hindu Darma (an essay for which Hindu Mahā Sabhā gave a prize); 3. Thorali Āi (a novel); 4. Bhāici Kṛpā (a novel); 5. Divyabhāv (collection of poems); 6. Mānbindu (a drama); 7. Miscellaneous poems.

P. S. DESĀI AND L. N. JOŚI

1. Agnivarṣāv (1928); 2. Zāśivāli Rāni (1928); 3. Vivek Guṭikā (1928); 4. Priyapatnīprem va dakkhancā Vāgh; 5. Baṇḍācā vaṇavā (1931); 6. Gṛhadevi (1936).

G. V. CIPLŪNKAR

1. Draupadīci goṣṭa (1931); 2. Garuḍāci goṣṭa (1931); 3. Vir Abhimanyu (1931); 4. Sahā Pāṇḍavāñci goṣṭa (1932); 5. Sati Sukanyā (1932); 6. Bhīmāci Kathā (1933); 7. Sati Pārvatī (1935); 8. Bāl Vir Candrahās (1937); 9. Kuśalavāñci Kathā.

N. V. KULKARNĪ

1. Mātṛsevā (1928); 2. Kauṭumbik goṣṭi (1929); 3. Māisāheb (1930); 4. Saṁsārāt (1930); 5. Majūr (1931); 6. Sant Kānhopātrā (1931); 7. Māṇik (1931); 8. Māzyā goṣṭi (1931).

GOPĀL GAṄGĀDHAR POTDĀR

Gopāl Gaṅgādhār Potdār is a Ṛgvedī Deśasth brahmin from Satara. He was born at Satara in 1896. His educa-

tion was done in several Institutions of several places. His primary and secondary education was done in the Municipal primary School Satara and the New English School, Satara. Then he came to Poona and joined the Fergusson College and passed his B. A. examination in 1920. Then he went to Benares and took in 1921 the degree of L. T. of the Benares University. He passed his M. A. examination in 1928 from the now defunct Deccan College. After completing his education and after equipping himself fully to do teacher's work Potdār became the Headmaster of the High School of the Dhulia Education Society and worked there till 1930. Potdār is a thorough rationalist and a sincere follower of Agarkar and his teachings. Such an ardent reformer and a strong advocate of New Morality to boot was not expected to remain doing for long the humble work of a teacher carrying on the routine course of instruction to the young. So he gave up his job and joined the band of propagandists of Hindu Mahāsabhā as also of the Congress and travelled over Mahārāṣṭra, Nizam's territories and Central Provinces and preached the doctrines and ideals of New Morality, delivering over 100 public lectures in these places. He also wrote articles on this and other allied subjects in the several Marathī magazines. This has been Potdār's propagandist work so far. Let me now turn to his literary work. It is very considerable and of varied nature. Potdār seems to possess a facile pen and has published so far about 10 books small and great on a variety of subjects and has on hand an equal number of books ready for publication. Some of his books are the following :—

1. Bhāvabheṭ (a collection of poems); 2. Śāntiyuga (a novel); 3. Deśasevā (a drama); 4. Kāvya Kaumudī (Moon light of poems); 5. Chatrapati (epic poem); 6. Muśāphar (a traveller); 7. Mahārāṣṭra deś (Marāṭhā country); 8. Rātrāṇī (Queen of the night); 9. Vilakṣaṇ Caurya (strange theft); 10. Parityaktā—a novel (the deserted).

G. M. VĪRKAR

1. Corāvar Mor (1932); 2. Dādā Rām Rām (1932);
3. Appāsāheb (1932); 4. Bhuyārātīl Rahasya (1932);
5. Pañjābī Lālā (1932); 6. Kalankit Kaumārya (1934);
7. Jivant Samādhi (1935); 8. Haran kī hatyā (1935).

S. L. THORĀT

1. Pāṇḍuraṅgācī Kathā (1931); 2. Sacitra Bāl Isāp Niti (1931); 3. Nala Damayanti (1938); 4. Satyavān Sāvitri (1932); 5. Bāl goṣṭi (1932); 6. Bāl Vir Māruti (1933); 7. Bāl Arabian Nights, Parts I and II (1933).

S. N. JOŚĪ

1. Pañcāmṛta (1927); 2. Phurasatitil 22 goṣṭi (1929);
3. Urubhaṅga (1929); 4. Kathā Saṁsār (1932).

N. P. MAHĀJAN

1. Sitecī Kathā (1930); 2. Paurāṇik Kathā (1930);
3. Devāñce Dahā Avatār (1930); 4. Śrī Kṛṣṇa Caritra (1931); 5. Śrī Rām Caritra (1931); 6. Rāṣṭrīy guru śrī Samarth Rāmdās (1930).

V. G. TĀHMAṆKAR

1. Harṣa Caritra (1928); 2. Catur Isāp (1931);
3. Tom Kākā (1932); 4. Mṛtyuñjay-farce (1934);
5. Māze Uchvās (1934); 6. Lapalele Khadak (1934).

There are about 70 novelists who have written two or more novels and short stories. Some of them are quite good and can be compared with the first class novelists. They are treated here promiscuously.

.V. V. ABHYAṆKAR

1. Cinemālā calā (1932); 2. Gubgubīt taruṇī (1934); 3. Miss Indū (1935).

A. V. ĀPṬE

1. Bāl Saṁvād (1929); 2. Baṅgālī virāñcyā kathā (1932).

MRS. KAMALĀBĀĪ BĀMBEVĀLE

1. Bandh Mukṭā (1931); 2. Kamalāñcyā Kalyā. (1937).

J. V. BĀPAṬ

1. Cakravartī Napoleon (1932); 2. Bhāgyoday (1932); 3. Ekā gāḍhañce ātmavṛtta (1933).

P. S. BĀVALE

1. Gomātece Rāmāyaṇ (1931); 2. Gomātecyā Kathā (1932).

V. K. BHĀVE

1. Kharā Deśabhakṭa (1930); 2. Pāṇḍavāñcā. Adnyātavās (1931).

B. G. BHIDE

1. Uṣādevī (1929); 2. Tejasvī satidharma (1933).

B. G. BHIDE AND P. S. DESĀĪ

1. Moṅgalāī kārasthān āṇī mardānī saundarya (1930); 2. Javāhirlāl Nehrū (1930).

V. V. BOKIL

1. Phol Āśā (1931); 2. Gārāñcā Varṣāv (1936).

N. B. CHVĀṆ

1. Pahili Bheṭ (1933); 2. Mohan Pyārī (1934); 3. Photosāthī (1934).

R. H. DĀTĀR

1. Prembandhan (1927); 2. Bhāiband va Narācā Nārāyaṇ (1928).

N. S. DESAI

1. Rasiyan Rājyagrānticā Saṅkṣipta Itihās (1931);
2. Āi (Gorkay's "Mother") (1932).

L. R. DESPANDE

1. Āryabandhūs Vinanti (1930).

S. V. DHAMANKAR

1. Kharā Vir Puruṣ (1927); 2. Svarājyācā Sudin (1929).

V. S. GHATE

1. Sāvitrī Kathānak (1930); 2. Bhasmāsūr (1931).

V. S. GURJAR

1. Bhāgya Lakṣmī (1935); 2. Devdās (1937); 3. Añjanā (1937).

P. R. JAMBHEKAR

1. Pratāpī Pratāpsimha (1930); 2. Vir Ratna Murārbāji (1930).

MRS. ANANDIBAI JAYVANT

Mrs. Anandibai Jayvant was born at Baroda in 1894. She received her primary education at school, but she learnt English, Bengali and Gujarati at home. She had also a liking for painting. In this art the lady made very great progress passing not only the local J. J. School of Art examination but she also won diplomas from London Art School and from special classes elsewhere. Anandibai seems to be a voluminous writer and would surpass men writers in their own field. For she has already written half a dozen novels, over fifty short stories for old and young and miscellaneous articles on varied subjects. Anandibai read Dicken's famous novel David Copperfield. This inspired her to write a Marathi novel on that

model. So she wrote the novel named ' Kuḷakathā ' and the wonder of the literary feat is that this novel consisting of 37 chapters was written in just 37 days. It is a very creditable performance indeed.

Some of her books are the following :—

1. Kuḷakathā (1932); 2. Jagāśi Baṇḍakhori (1935);
3. Citodacā Candra (1936).

S. V. JOGLEKAR

1. Hrday Hārinī (1931); 2. Heca Māze Patirāj (1933).

S. M. JOŚI

1. Dubārī Pistūl (1930); 2. Daśāvatār (1932).

Y. G. JOŚI

1. Punarbhet, Parts 1, 2 & 3 (1936); 2. Ākāśātīl Hire (1937); 3. Jīvan Kṛtye (1937); 4. Tridoś (1937); 5. Bolakā Cinemā (1932); 6. Homakunḍ, Part I, & II; 7. Māzā Mulagā — a cinema story.

D. G. KĀLE

1. Jaganmātecī Hāk (1928); 2. Maraṇācī Bhitī Ki Bhitice Maraṇ (1931).

B. M. KĀNCANKOṬĪ

1. Rāṣṭrabhaktācā Ātmayadnya (Lord Lytton's Rienzie) (1927); 2. Rājakumārī (1932).

B. K. KĀNE

1. Jayakrāntī Devī Arthāt Kālīpūjan (1931); 2. Premāhuti (1931); 3. Tuphān — a novel (1932).

V. V. KARMARKAR

1. Mulāñce Manorañjan Part I (1930); 2. Subodh Rām Caritra (1930).

B. R. KĀṬE

1. Maujēcā Suras Goṣṭī (1931); 2. Santāñcyā Kathā (1932).

V. R. KHĀDĪLKAR

1. Tyāg (1929); 2. Laḍhāipūrvī (1931).

Y. K. KHĀDĪLKAR

1. Saṁsār Śakaṭ (1931); 2. Sadānanda (1934).

V. S. KŚĪRSĀGAR

1. Pracalit Mhaṇivarīl Subodh Goṣṭī, Parts I and II (1928).

M. N. KULKARṆĪ

1. Mātr Mūrti (1932); 2. Surāṅgi Venī (1936).

M. M. KULKARṆĪ

1. Sadguṇ Sudhā (1931); 2. G. K. Devadhar's Life (1931); 3. Undarāne Māñjarās Mārile (1932).

R. N. LĀP

1. Marāṭhyāñce Dāsīputra (1927); 2. Śeṭhaji Bhaṭa-jīncā Dālbhāt (1928).

H. R. MARĀṬHE

1. Gṛhagaṅgā kī Devagaṅgā (1929); 2. Hāy ge Vilāsini (1932).

N. G. LIMAYE

1. 21 Goṣṭī (1931); 2. Śīśukathā (1931); 3. Bāl-gītā (1931); 4. Nīti Kuñja.

G. R. MĀṬE

1. Pati hāca Paramesvar (1931); 2. Gulābī Pāne (1932).

Y. P. MEHENDĀLE

1. Oṭa Ghaṭakece Rājya (1929); 2. Rājasattevar Hallā (1931).

G. R. MULE

1. Sacitra Rāmviṇay Kathāsār (1930); 2. Pāṇḍav Pratāp (1930).

K. G. NĀIK

1. Tumacyātale Kāhī (1933); 2. Śrī Bhīṣma (1930).

MRS. ŚĀNTĀBĀI NĀSIKKAR

1. Lagnācā Bāzār (1929); 2. Hāca kā Dharma? (1930); 3. Rāmrājyāsāthī (1931).

P. V. PHĀṬAK

1. Śrī Rāmviṇay (1932); 3. Kathāsārāmṛt (1932).

NĪLKAṆṬH ŚAṆKAR NAVARE

Nīlkaṇṭh Śaṅkar Navare was born in 1896 at Satara. His father was a primary school teacher well-known in Poona district for his affectionate, obliging but witty nature.

Nīlkaṇṭh was educated in the New English School, Poona and received his College education at the Fergusson College passing his B. A. examination with optional Marathi and Sanskrit subjects. He soon joined the Government Educational Service and was then sent to the Secondary Training College. Nīlkaṇṭhpant turned out a very competent teacher making his name as a successful Sanskrit Teacher. So he was taken up as a lecturer in the Poona Training College.

In his school days he liked very much Shakespeare's, Lamb's Tales. From that time he thought of writing such

short and interesting stories in Marathi from Sanskrit dramas and other classical Sanskrit books. This literary attempt of Navare has proved a great success. He has written so far three such short story books—a book giving stories from seven famous Sanskrit dramas. The second book dealing with the theme of Raghuvamś of Kālidās and the third book tells the story of the famous novel of Bāṇabhaṭṭa named Kādambarī. All these three books are a valuable contribution to Marathi literature and will be a constant source of pleasure to the young and the old. Moreover, these stories provide ennobling examples from Sanskrit literature. Navare is still a young man and may come to write many such books in Marathi.

1. Sanskrit Kaviñcī Nāṭyakathānake (1928); 2. Kādambarī Kathā (1929); 3. Raghuvamśa Kathā (1933).

H. T. PĀTODKAR

1. Ramatā Rām (1930); 2. Bahuraṅg Bālū (1930); 3. Thorāñca Por (1930).

S. R. PĀṬIL

1. Gāndhījī (1931); 2. Kharā Śramajīvi (1931).

K. R. PUROHĪT

1. Śūnya Jagat (resurrection) (1929); 2. Māzi Maitrīṇ (1930); 3. Ākāś Puṣpa (1930); 4. Māi Koṇ? (1933).

MISS GĪTĀ JANĀRDAN SĀNE

1. Vathlelā Vṛkṣa (1936); 2. Nikhaḷalelī Hirkaṇī (1936); 3. Latikā (1937).

N. D. SARPOTDĀR

1. Unāḍ Pendyā (1931); 2. Saṁbhāvit (1932); 3. Mudrikā (poem) (1932); 4. Candrarāv More (1932).

S. B. ŚĀSTRĪ

1. Cirjivan, parts I and II (1927-28); 2. Anala Jvālā (1929); 3. Navī Kṣitije (1936); 4. Choṭyāñcyā. Moṭhyā Goṣṭi (1928); 5. Gaṇapatrāv Nāzar Caritra (1930); 6. Bāl Vir Lavāṅkuś (1931); 7. Rankācā Rāv (1931).

Y. N. ŚINDE

1. Dharmāci Vilhevāt (1929); 2. Sūrya Māvaḷalā. (1929).

MRS. ĀNANDĪBĀI ŚIRKE

Mrs. Ānandibāi Śirke comes from a high class Marāṭhā family and was born in 1892. Her father was a State servant in Baroda. Ānandibāi was educated in Baroda and learnt both Marathi and Gujarati languages. Later on she learnt privately English and Hindi and thus she fitted herself for doing both literary work as also social and public work such as becoming a member of a School Board, doing Honorary Magistrate's work. But Ānandibāi's more permanent work is that in literature.

In 1902 she read Haribhāu Apte's social novel 'Paṇ Lakṣāt Koṇ Gheto' and was inspired to do literary work of the same type. So after preparing herself by the study of old and new literature she took to writing and published her first short story in 1910. Then she off and on wrote such stories and published them in different magazines. So far two collections of her stories by name 'Kathā Kuñja' and 'Kathā Vikās' have been published in a book form and they are highly praised by critics. These short stories of Mrs. Ānandibāi deal with domestic life of middle class families. They are realistic; only very few are adaptations from foreign stories. These stories show Ānandibāi's keen observation and her sympathetic handling of human foibles. All her stories are with a purpose. They make interesting reading for young and old. Her style is simple.

clear and flowing. She is still comparatively young and may come to write many more books. Nay, she has already prepared two more books which may be published in the near future. In her literary work Ānandībāī is encouraged and helped by her husband who occupies the high position of an administrative officer at Jalgaon.

1. Kathā Kuñj (1928); 2. Kathā Vikās (1934).

V. S. SUKHAṬHANKAR

1. Tolstoy's Bodh Kathā (1934); 2. Bhāratīy Śāhirañcyā Goṣṭī (1935); 3. Tāgorāñcyā Nītikathā (1935).

K. N. SUTĀR

1. Mūlāñcā Vivekānanda (1929); 2. Bāl Yeśū Khrista (1929); 3. Bāl Sādhū Eknāth (1932); 4. Bāl Gautam Buddha (1932); 5. Bāl Dnyāneśvar (1932).

G. G. TALAVALKAR

1. Mahārṣīñcā Prasād (1931); 2. Candrasekhar va Mohan (1931); 3. Sārācacamatkār (1931).

MRS. BHĀGĪRTHĪBĀĪ VAIDYA

1. Ānanda Padāvar Caudā Caukaḍyāñce Rājya (1928); 2. Abhaṅga va Kathāsār (1932).

G. M. VAIDYA

1. Aitihāsik Goṣṭī (1932); 2. Nītikathā, Parts I and II (1932); 3. Bāl Nītikathā (1932).

M. G. VORĀ

1. Jagācā Bāzār (1926); 2. Pāṭaṅcī Prabhāt (1928); 3. Ratnagaḍaci Rambhā (1932).

Now I come to the last class of novelists or story-writers to whose credit each there is a single publication. I

also treat them promiscuously. No attempt is made in the crowded list of 180 writers to estimate the worth of their writings. I can refer only to a few of them.

ĀNANDĪTANAY

1. Indū Nātu (1933).

B. N. AMBARDEKAR

1. Bajābācyā Goṣṭī (1930).

N. L. ĀTHAVALÉ

1. Rān Kolhā (1932).

N. H. AVTĀPE

1. Ísya Melā Navarā (1934).

M. R. BHĀṆDĀRKAR

1. Paralokacā Pravās (1932).

V. T. BHĀṬE

1. Kathā Saṅgrah (1931).

L. R. BHIDE

1. Gujarāthacā Nāth (Munśī's Novel).

N. T. BHIDE

1. Saṅgam (Ṭāgor's Yogāyog) (1935).

MRS. SARASVATĪBĀĪ DĀBHOLKAR

1. Hṛdayāce Kadh (1934).

D. M. DĀMALE

1. Bakulīcī Phule (1936).

M. K. DĀMALE

1. Ātha Miniṭe (1933).

MRS. MĀLATIBĀI DĀṆDEKAR

She is the wife of Mr. Dāṇḍekar Educational Inspector in the Miraj Junior State.

1. Kathā Mālatī (1935).

VIŚVANĀTH PĀṆDURĀṄG DĀṆDEKAR

Viśvanāth Pāṇḍuraṅg Dāṇḍekar was born at Mehasana, Baroda State in 1905. He was educated at Baroda and at places in Kathiawar. He is an M. A. and is a professor of Marathi in Baroda College. He began writing when he was only eleven years old. He earns something by his writings. He is fairly a good writer. His books are the following:—

1. Kalyāñcī Māl; 2. Pherphatakā; 3. Tekadivarūn — Short essays; 4. Bhāratiya Sāmrājyāsāthī—Translations; 5. Life of Sir Sayājirāv; 6. Short articles on a variety of topics.

Y. N. DĀTE

1. Bepattā Bāpāce Beṭe (1927).

C. G. DESĀI *alias* BAKULRĀY

1. Viṇā (1934).

D. M. DEŚPĀṆDE *alias* MUKUND KUMĀR

1. Anārkalī āṇi Sālim (1928).

MRS. KUSUMĀVATĪ DEŚPĀṆDE

1. Dīpa Kali (1935).

K. S. DEŚPĀṆDE

1. Navīn Majedār Goṣṭī, in Parts (1933).

P. Y. DEŚPĀNDE

1. Sukalele Phūl (1931); 2. Sadāphulī (1933).

V. G. DEŚPĀNDE

1. Candrajyot (1928).

V. N. DEŚPĀNDE

1. Sukh Svapna (1928).

S. K. DEVBHAKTA *alias* SARASVATĪ KUMĀR

1. Simhasth va āṇakhī tīn goṣṭī (1933); 2. Lakhyā Laktaryā (about Gaḍkarī) (1928).

G. G. DIVĀKAR

1. Ekaca Ratna (1934).

C. G. DĪKṢIT

1. Duherī Saṁsār (1935).

S. S. DHOLE

1. Dhenukathā Saṅgrah (1931).

V. DAUṆDKAR

1. Motyācī Kuḍī (1935).

R. A. EKABOTE

1. Muḷāñcā Mitra (1933).

S. G. GHAIŚĀS

1. Jayadrath (1931).

T. G. GHĀRPURE

1. Nāṭak Company (Satire) (1936).

S. R. GOKHALE

1. Kamalā Kānt (1931).

V. V. GOKHALE

1. Kīrtan Sindhū, Parts I, II & III (1932).

M. K. JOŚI

1. Kaḷicā Nārad (1933).

S. S. JUNNARKAR

1. Phūlvāt (1936).

B. K. KĀLE

1. Majedār Goṣṭī, Part I & II (1933).

S. G. KAṆṬAK

1. Kaṇasāce Dāṇe (1936).

DATTA RAGHUNĀTH KAVATHEKAR

Datta Raghunāth Kavathekar is a Deśasth Brahmin hailing from Wai, district Satara. After completing his secondary education Dattopant took service in the Military Accounts Department. In the early period of his service he had been to Arabia for three or four years. He has also travelled extensively in India.

He had a natural liking for literature. But he began writing after having gained sufficient experience of social life of his time. Though he has written some stray poetical pieces his speciality lies in writing social novels and short stories. His first novel is named 'Vikhurlele Prem'. He began writing it on 10th May 1934 and finished the novel on 31st May 1934, i. e. he wrote 21 chapters of the novel in the same number of days. This is really a great literary feat especially for a novice. But it shows the vigorous

fancy of the author and his great command over Marathi language. This first attempt of the author proved a great success, the novel being admired by veteran critics like Messrs. Kełkar, Joşı and Potdār.

Then he published two collections of short stories named 'Gulābācyā Pākalyā' (petals of rose) and 'Ujēdātīl Andhār' (Darkness in light). The two collections together contain about two dozens of short stories. They are all about educated men of the middle class of Hindu Society. These educated men are more or less all of reformed views and they seem to be fond of high living. They want their wives to be full of youth and beauty and particularly neat and tidy in their dress and demeanour. In fact they all have a predilection for new ideas of life and conduct. But they also seem to be prone to the temptation of those things and want to have intimate relations, some times criminal, with other men's wives. Of course courage, virtue and presence of mind of these wives save them from the clutches of these young men. Thus many a story may be called a love story but love of a married man to a married lady. But there is a healthy moral to these stories i. e. triumph of reason and virtue. Some stories tell the tale of the love of money, pomp and show on the part of the heroines and indicate how these lead to cruelty and unfaithfulness on their part involving undeserved sorrow and calamity upon innocent persons. The skill of the author is seen in the fine delineation of mental feelings and sentiments of the characters. All his stories are very interesting. The characteristics of his fine literary painting are seen to greater advantage in his novels than in his short stories. For here he has a wider and ampler canvas to work on. So he can describe more fully and more minutely the inner working of the minds of his several characters.

1. Vikhurlele Prem (1935); 2. Gulābācyā Pākalyā (Petals of rose); 3. Ujēdātīl Andhār (Darkness in light).

KĀŚINĀTH AND YAŚVANT NARASIMHA KELKAR

Kāśināth and Yaśvant Narasimha Kelkar are the elder and younger sons of their far-famed father Narasimha Cintāman *alias* Tātyāsāheb Kelkar. So it would be better to write about them here together.

Kāśināth, the elder one was born in 1900 at Poona. He was educated in the New English School and the Fergusson College but unfortunately he had to give up his course due to the non-co-operation movement, which his father advocated in public and had per force to see it carried out by his sons. So Kāśināthpant took his degree in Ṭīlak Mahāvidyālay then newly started. In 1927 he passed the Advocate's examination. Though he passed the Law examination he did not take to legal profession; in this case he followed the example of his father. Literature was as it were in the family, so young Kāśināthpant began to write in Kesari and made literature both his profession and pastime.

Besides writing articles on current topics he has written four important and substantial books on Hindu Sociology and Hindu System of Law. They are very valuable books. They show Kāśināthpant's wide reading and his power of expression in Marathi. He is a promising young writer and is sure to come to the front in the near future. His works are the following :—

1. Rāmāyaṇāvarīl Kāhī Vicār ; 2. Striyāñcyā Hakkācī Sudhāraṇā ; 3. Navyā Smṛticī Āvaśyakatā ; 4. Hindu Vyavahārdharma Sāstra.

Yaśvant is the younger brother and was born at Poona in 1902. He was educated in Nutan Marathi Vidyalay and Sir Parashuram Bhau College. But like his brother, he had to leave his college course due to non-co-operation. Then he joined the newly started Ṭīlak Mahāvidyālay and passed its final examination and got the degree

of 'Vidyāviśarad' (Expert in learning). Then he was taken up on the editorial staff of Kesari where he is at present. Before he took up this permanent job he got the rare opportunity of working for three years in the research regarding the Peśvā Daftar entrusted by Government to the famous Historian Govindrāv Sardesāi. He worked for some time as an assistant editor of 'Aikya' the weekly of Satara newly started by Vāgbhat Nārāyaṇ Deśpāṇḍe under the guidance and pecuniary help of Rāvsāheb Kaḷe of Satara. Yaśvantrāv has a literary talent and is sure to shine in various fields like his father. For, already he has written poems, historical essays and critical articles on a variety of topics.

His writings are these :—

1. Gita Dvidal; 2. Gita Gumphā; 3. Aitihāsik Povāḍe; 4. Vasaicī Mohim; 5. Miscellaneous essays and articles.

A. A. MORAMKAR

1. Viṣaprayog (1929).

K. M. NĀDKARṆĪ

1. Hṛday Ninād (1935).

V. J. NĀDKARṆĪ

1. Śrī Pāṇḍav-Pratāp Kathāmṛt (1931).

J. S. NĀIK

1. Nandan Vanāt (1934).

Y. G. NĀIK

1. Nandādip (1935).

V. K. NERŪRKAR

1. Śrī-Sarasvaticā Prasād (1933).

G. B. NIRANTAR

1. Mālatī (1934).

S. R. OKA

1. Vikramācyā Ujjayanit (1934).

MRS. INDIRĀBĀI PENDE

1. Samāj Dṛṣṭe (1932); 2. Lalitā.

M. N. PITALE

1. Paisā ki Prem ? (1930).

N. S. POHAÑERKAR

1. Bāgaśāhi Kuñja (1931).

N. D. SĀVARKAR

1. Marañ Kī Lagna ? (1933).

MRS. KAMALĀBĀI TILAK

1. Hṛday Śāradā (1932).

V. R. TIPNĪS

1. Vinod Mañjūṣā (1932).

MRS. USĀDEVI

1. Goḍ Svapna (1936).

Now I come to the most numerous class of writers i. e. prose writers of this period. This exceeds all others in all periods the total reaching to the tune of 526. Of this number the vast majority are one-book writers. They are no less than 395, while 130 writers write each more than one book. Of these again 20 writers write each more than half a

dozen books. These are really great literary writers of this period. Let us begin with them treating them in a promiscuous way.

High above the biggest prose-writers of the last but not the least period of this history stands the grand and majestic figure of Dr. Śrīdhar Vyāṅkateś Ketkar. In vastness, variety and volume his literary productions excel even those of the greatest writer Tātyāsāheb Keḷkar. In artistic presentation of subjects, in methodical arrangement of material and in the flowing style of writing Keḷkar may have excelled Dr. Ketkar whose style, like his external appearance, was rough and outspoken though vigorous. But there is no doubt that as far as quantity goes Dr. Ketkar has put in double the output of that of Tātyāsāheb. Before describing the gigantic literary work of Dr. Ketkar let me give a brief account of his life which is extraordinary and interesting.

ŚRĪDHAR VYĀṆKATEŚ KETKAR

Śrīdhar Vyāṅkateś Ketkar was born at Raipur in Central Provinces. His family hailed from the virile land of Kokan, living at first at Sujanwell district Ratnagiri and doing the business of scribes of Pothis (old type of indigenous books written on paper or on palm leaf). But poverty made the family leave its home and come to Central Provinces to seek its fortune. Śrīdhar's father was a post-master at Raipur. But he died prematurely leaving his sons orphans. In consequence their mother took her sons to her husband's brother living at Amravati, Berars. So Śrīdhar-pant's secondary education was done there. He passed his Matriculation examination at the age of 16. His elder brother became an M. A. and took to the teacher's line, but he too died soon after. The death of his brother was followed by that of his mother and sister. Thus Ketkar became homeless and a lonely creature on the face of the earth. But this calamity was a blessing in disguise. For

Ketkar felt that he had no domestic responsibility and he could wander all the world over. During his School days as also in later life Ketkar showed uncommon rage for reading all manner of books that came to his hand. Among boys and teachers he was regarded as a well-read young man with a fund of information on all subjects. So he was jestingly nick-named 'Encyclopædist' (an unconscious and jocular prediction that turned out to be true). For his College education Śrīdharpant went to Bombay and joined the Wilson College. For his B. A. examination he took up History and Roman Law as his optional subjects. He remained in the College for five years from 1901 to 1906; but left it without securing any degree on account of his not having given sufficient time to study the prescribed courses. But his literary bias and activity showed themselves in his starting in 1906 a magazine called 'Mahārāṣṭra Vāgvilās' (Play of Marathi speech) with the help and cooperation of Bālkrṣṇa Śānturām Gaḍkari who became a novelist later in life. But before the year was out Ketkar left the magazine to its fate and went to America for his further and higher education selling all his ancestral house and property against the advice of his uncle. He joined the Corneil University. The first thing that he did after coming to America was to secure the B. A. and M. A. degrees which he could not get in India.

Then he began the study of sociology. This being a very wide and extensive science he studied a number of subjects allied to and useful for the proper understanding of the principles and laws of sociology. After this he seriously applied his mind to secure the Ph. D. degree. For this he selected for his thesis the subject of History of Caste in India. During this period Ketkar received a Scholarship from His Highness Sir Sayājirāv Gāikavāḍ. He got the Ph. D. degree after the approval of his thesis by the examiners and he used the material collected for the thesis in publishing two books by name 'History of Caste in India' and 'Essay on Hinduism'. These books were highly spoken

of both in America and England. Dr. Ketkar was offered a professorship of Sociology in an American University but for accepting it he had to become a regular citizen of America, a matter of some delay and difficulty. So he gave up the offer and went to England in 1911 where he remained for about a year. There he got an opportunity to meet and form acquaintance with learned men specially interested in India and her culture.

Dr. Ketkar lived in America for full five years during which time he made himself acquainted with the life and ideals of the American people. He also came into close contact with the naturalised Indians living permanently there. This varied experience remained stored in his mind and he made good use of it in his novels written much later in his literary career.

While he was in England he joined 'The Nobodies' Club' (a curious but significant name) where he became acquainted with Miss Edith Kohun who knew a number of European languages and had taken a diploma in Marathi of the 'School of oriental studies'. Dr. Ketkar met Miss Kohun many a time and began to like her. But neither of them had any thought of marriage though there was a secret and unconscious attraction towards each other. This acquaintance was kept up by Dr. Ketkar by regular correspondence with Miss Kohun after his return to India in 1912. Like every other young man he had to face the problem of what to do after his return home. But he got a job, though temporary, of professorship of Sociology in the Calcutta University. He taught the post-graduate students the subjects of Economics, Politics and Law for a year. But as he was also expected to do some under-graduate teaching which he thought below his dignity he left the Calcutta University at the end of the year. But the literary fruit of this one year's work was seen in his publication of the books i. e. 'An Essay on Indian Economics' and 'Hindu Law'.

After leaving Calcutta Dr. Ketkar wandered throughout the length and breadth of India, visiting even Ceylon. While at Madras and the cities of Āndhra Deś he came into contact with patriotic people of Southern India who thought of the great need of having linguistic Provinces so as to facilitate and develop the peculiar culture and literature of each Province. Dr. Ketkar liked the idea and lectured on the subject with his characteristic enthusiasm giving his strong support to it. He was surprised and delighted to see another literary activity of the Telagu people i. e. the preparation and publication in Telagu of an Encyclopædia. While in America Dr. Ketkar had acquired vast store of knowledge on a variety of subjects. He had personally seen how vast schemes were undertaken and carried out by the American people. He had witnessed the organising and cooperating spirit of the people by which they were enabled to accomplish apparently superhuman enterprises. Thus his mind was full of ambition to do something grand and giagantic and his unconscious training in America added to what he saw people of a comparatively backward Province like Āndhra undertaking a great literary work made him form a definite and determined plan of preparing and publishing a Marathi Encyclopædia. Immediately on returning to Nagpur he consulted the local leaders and other influential people of Mahārāṣṭra and when he got an encouraging response from them he boldly put forward the vast scheme of forming a limited company and of collecting three lacs of Rupees for financing the preparation and publication of the Encyclopædia. On the 8th of July 1916—a memorable day in the annals of Marathi literature and language—he launched his company and at once began canvassing for shareholders to the company and subsribers to the Encyclopædia. He now felt the need of assistants, helpers and co-operators in this great and stupendous enterprise—persons not only knowing English but also European languages and literatures. He could secure without much diffi-

culty young and educated men to do the literary work under his guidance and supervision. But he found it difficult to secure a European helper with the necessary qualifications. He saw that Miss Kohun would quite suit his purpose. So he at once wrote to her and offered to take her on the literary staff of the Encyclopædia. She too readily accepted the offer and came to India and began work under Dr. Ketkar's guidance. As stated before Miss Kohun and Dr. Ketkar liked each other while they were together in England. The daily meeting of young men and their working together was bound to lead to closer friendship developing into real love. Such was literally the case with Dr. Ketkar and he made up his mind to marry Miss Kohun. But he showed his characteristic patriotism and liking for Indian culture by first converting Miss Kohun to Hindu religion by an old Vedic ritual named 'Vrātyastoma' and then marrying her according to Hindu ritual and giving her the name of 'Śilavati' (one having character). This is the interesting story of Dr. Ketkar's marriage with Śilavatibāi. She proved a faithful wife doing all her domestic duties and looking to the comfort and happiness of her husband. The couple was fond of children but unfortunately their wedded life was not blessed with them and so they adopted a brahmin boy from Thana Orphanage and a girl 10 days old from a maternity home in Bombay. Both the children were brought up by the couple and Mrs. Śilavati is proud of these, grown up children, now, they being her only solace in life after the sad and sudden death of Dr. Ketkar.

After this interesting recital of Dr. Ketkar's domestic life let me return to his literary work. As stated before Dr. Ketkar launched his great scheme and had to contend with initial difficulties due to the apathy and indifference of the educated public. He found that Poona was a better place for speedy progress of the work, therefore, he shifted from Nagpur to Poona. Many people laughed at the idea of an Encyclopædia in the undeveloped Marathi language with its

absence of technical terms for expression of scientific truths. But when Dr. Ketkar by his tenacity, perseverance and patience succeeded in bringing out volume after volume of his Encyclopædia the state of mind of many a man was that described in the celebrated saying 'those who came to scoff remained to pray'. At last the vast work was accomplished by the end of 1926 thus taking up full 10 years. Let me now give an idea of the vastness of this great enterprise. First he published a bibliography of books in Marathi small and great. Then he successively published 23 volumes of the Marathi Encyclopædia with its index. The first five volumes are the sole work of Dr. Ketkar and they give, taking India as a centre of civilization, an account of the world from its earliest beginnings to its present state, history of the civilization of the different peoples who inhabited and still inhabit this globe. In fact these five volumes give a brief outline of universal history. This is the peculiar feature of Dr. Ketkar's Encyclopædia. All the Encyclopædias published in other languages Indian or European are wanting in this feature. Like an ordinary dictionary they all begin alphabetically from A and go down to Z. This part in Dr. Ketkar's work begins from the sixth volume and ends with twenty third volume. Of course in this latter part he had to depend mainly upon his assistants, collaborators and specialists whom Dr. Ketkar had invited to write on their special subjects. But all the literary work done by these men was looked into and amended according to his views and opinions by Dr. Ketkar himself. What an exacting and exhaustive work for 10 years! Dr. Ketkar must have breathed a sigh of relief when at last he finished his great enterprise. But Dr. Ketkar knew no ease or rest. No sooner did he complete his first vast undertaking than he thought of having supplementary volumes named 'Mahāyuddhottar Jag' (World after the Great War) and he had made ready a rough copy of them. Then he

formed the plan of writing a history of Prācīn Mahārāṣṭra and actually published one volume and made ready the remaining volumes for publication. Mrs. Śīlavatībāi intends to publish this work as the last desire of her dear husband. This is the tale of his bigger work. To a man of Dr. Ketkar's wonderful brain-power lighter work like novels, dramas and poetical pieces was a flea-bite and so during the period of the writing of the Encyclopædia he published stray poems named 'Govind Pautra' (Grandson of Govind), six novels i. e. 1. Goṇḍavanāṭī Priyamvadā (Sweet speaking girl of Goṇḍavan); 2. Parāgandā (The absconded); 3. Āśāvādī (The hopeful); 4. Gāvasāsū (Mother-in-law of the village); 5. Brāhmaṇ Kanyā (A Brahmin Girl); 6. Vicakṣanā (Discussion) and one drama named Strīsattā-prabhāv Nāṭak (Power of the authority of women). Besides these literary works Dr. Ketkar started a magazine called 'Vidyāsevak' (Servant of learning) and a daily named Pune Samācār (Poona news). But these were mush-room efforts doomed to failure. This continuous, tremendous and exhausting mental work and physical strain told even on the robust and strong constitution of Dr. Ketkar. For some years he had diabetes which ultimately carried him off in 1937 to the great sorrow of his family, his friends and the public of Mahārāṣṭra nay that of the whole of India. Unlike many of his queer and strange views and opinions he wished that his body after his death should not be cremated but should be buried in the Hindu burial ground. And Śīlavatībāi and his friends carried out the last wish of Dr. Ketkar and his remains now lie buried on the banks of the Muṭhā river.

Out of the host of literary helpers that Dr. Ketkar gathered about him during eleven or twelve years of what might be styled as his 'Encyclopædia activity' Messrs. Dāte and Karve did the lion's share of the work. For this lion's share and for their subsequent independent literary work they deserve a place near that of Dr. Ketkar in my History and so let me give their account here.

YASVANT RĀMKR̥ṢṢNA DĀTE

Dāte comes from the virile land of Kokaṇ living at the small village named Kinhal, taluka Dapoli, district Ratnagiri. He was probably born there in about 1889. But his secondary education was done in Dhulia High School from which he passed his Matriculation examination in 1909. Then he joined the Fergusson College Poona and passed his B. A. examination in 1913. After some time he went to Nagpur for his law study and took his LL. B. degree in 1916. From 1917 he was taken up on the editorial staff of the Mahārāṣṭrīya Dnyānaś of Dr. Ketkar where he remained till the end of 1927. He did a good deal of literary work in connection with the Encyclopædia though his name does not appear in print. However his part in the publication of the Bibliography volume was predominant. After leaving Dr. Ketkar's work Messrs. Dāte and Karve formed the plan of preparing and publishing Marathi Śabdakoś (Marathi word dictionary). Both of them being trained under the able guidance of Dr. Ketkar and having learnt at first hand the ways and means by which he accomplished his stupendous task they were quite confident to realise their plan though great and difficult. Accordingly they started work by opening an office in Poona and doing canvassing work of securing subscribers for their Koś. After the wonderful success of Dr. Ketkar the public too came to believe in the capacity of the Mahārāṣṭrīyaṇṣ to accomplish great works, and so both the Princes and the public helped Messrs. Dāte and Karve liberally. Hence they were able to complete the Koś, to print it and deliver the copies to the subscribers in the prescribed time. All this was done within ten years from its commencement in 1928.

In composing their dictionary Messrs. Dāte and Karve had no occasion to display their literary capacity. However the work of writing prefaces to each volume describing the origin and growth of Marathi language and

discussing other aspects of Marathi is decidedly a literary work and Dāte has succeeded very well in it. Now he has formed the plan of preparing Paribhāṣā Koś (Dictionary of technical terms) and he has in mind the project of preparing English-Marathi Dictionary.

CINTĀMAṆ GAṆEŚ KARVE

His family lived at Panchnadi district Ratnagiri but on account of poverty came to Avalas, taluka Haveli, district Poona. But Cintāmaṇ was born at Baroda in 1893. He spent his childhood in Mysore State. He became a permanent resident of Poona in 1903. Naturally all his education was done in the Institutions of the Deccan Education Society, Poona. After graduation in 1917 he took up temporary job in Bombay and kept up terms for LL. B. examination.

In 1919 he was taken up on the editorial staff of the Encyclopædia a position he held till its completion in 1928. As stated already Karve joined Dāte in the scheme of the Śabda Koś and that joint-work was finished within the allocated time and to the satisfaction of the public. Now both of them have formed the plan of preparing a dictionary of technical terms and after accomplishing it they are thinking of writing English-Marathi Dictionary. Messrs. Date and Karve are jointly working for their literary ventures and so their activities are almost identical and are being pursued with one mind. Both of them are still young and they may in time win more and more laurels in the literary line.

Before I proceed to an account of individual writers from the class of the commoners I should like to refer to the literary work of a few enlightened princely personages of Mahārāṣṭra. It is a matter of pride to a Mahārāṣṭriyan that almost all the Princes of Mahārāṣṭra are educated and enlightened and they have not only interested themselves in the development of Marathi literature but some of them have done a little literary work too.

ŚRĪMANT NĀRĀYAṆRĀV BĀBĀSĀHEB GHORPADE

Eminent among such is Śrīmant Nārāyaṇrāv Bābāsāheb Ghorpaḍe whom I have already referred to in connection with the Ichalkaranji Fund for the encouragement and publication of Marathi literature. I now give a brief account of his life and particularly of the Marathi books that he has written.

Nārāyaṇrāv was born in 1870. He was adopted by the late Chief of Ichalkaranji Śrīmant Govindrāv in 1876. He was educated in Rajaram College, Kolhapur, Elphinstone College and Law College, Bombay. He received full powers of the Ruler in 1892. Since then he has introduced many reforms in his small State and quite recently that is in 1938 he has promised to give further concessions and rights to his subjects including the grant of a Legislative Assembly. In this respect his hands are tied down. For being a feudatory of the Kolhapur State he can not introduce any Law or make any change in administration without the consent of His Highness the Mahārājā of Kolhapur. However within the limited powers that he possesses he is doing all he can for the benefit of his subjects.

Śrīmant Bābāsāheb has travelled over the whole of India and has seen the countries adjoining India like Ceylon, Burma and Malaya States. He had gone to England and to Europe more than once. He has written a fine book in English named 'My impressions of England and of English people'. He has not written much in Marathi though he is fond of speaking in Marathi and many of his speeches in Marathi have a literary character. He is now nearing 70 years of age and still he is reading and writing and is carrying on the administration of the State, which is becoming day by day a very difficult and troublesome task.

His Marathi books are these :—

1. Parṇe (Translation of Miss Clarke's book named 'Leaves'); 2. Dayāl Bāg (An account of Dayāl Bāg, a

famous self-sufficient model colony of Agra); 3. Daksinetil Śetīcī sāmpattik śthiti (Economic condition of farming in the south); 4. Samrāt va Samrādnyī yāñcyā Hindusthānātil pravāsācā aithāsik Vṛttānt (Historical account of the travels in India of the Emperor and the Empress).

Books published so far in the Ichalkaranji Series are the following :—

1. Ākāśāce Dekhāve—D. G. Keļkar; 2. Mānavjāti Jivansār or Ātmyāce Avināśitva—L. T. Pārñāik; 3. Marāthīcā Saṁsār—V. H. Nerurkar; 4. Jarman Bhāṣā Praveś—S. B. Hudlikar; 5. Taruṇ Wartercī Dukhkhe—S. B. Hudlikar; 6. Paḍatyā Phaḷācā Sandeś—M. V. Āpte; 7. Ālaṅkār Mañjūṣā—Miss Baḷūtāi Khare; 8. Prācin Hindī Śilpaśāstra—K. V. Vaze; 9. Nirukta—V. K. Rājvāde; 10. Strī-jātak Pradīp.

ŚRĪMANT BHAVĀNRĀV ŚRĪNIVĀSRĀV *alias* BĀLĀSĀHEB
PANT PRATINIDHĪ

Another enlightened Prince is Śrīmant Bhavānrāv Śrīnivāsrāv *alias* Bālāsāheb Pant Pratinidhī. He belongs to the junior branch of the Ruling Chief Nānāsāheb Pant Pratinidhī. After the deposition of Nānāsāheb for his gross and criminal mis-management of the State and after non-recognition of the claims of Bhāūsāheb the younger brother of Nānāsāheb, British Government selected Śrīmant Bālāsāheb as the Ruler of the Aundh State.

Bālāsāheb was born about the year 1870. He received his secondary education at Satara and his University education in the Deccan College from which he passed his B. A. about the year 1895. From his boyhood he had a liking for the art of painting and by constant application to the cultivation of the art he has now become the renowned artist of Western India nay of the whole of India. He has made a fine collection of pictures and statues in his palace at Aundh for which he has recently built a beautiful building outside the

city on an elevated and commanding site. He has himself painted many historical and Paurāṇik pictures. To the great and giant critical edition of Mahābhārat, that is being printed under the auspices of the Bhāṇḍārkar Oriental Institute, Śrīmant Bālāsāheb is supplying suitable illustrations painted under his guidance. He has edited, with illustrations of his own, books named 'Pictorial Verūl, Pictorial Ajaṇṭhā, Pictorial Rāmāyaṇ and Pictorial life of Śivāji in three volumes.

Bālāsāheb is himself a great athlete and is very keen in young and old taking regular exercise. He has devised a special mode of Sūrya Namaskārs (Prostrate salutations to the Sun). He believes that by regular practice of this form of exercise (Namaskārs) not only is a man able to keep his body hale, healthy and disease-free but also such practice is calculated to heal many an ailment of the body. He has written a book on this subject and published both English and Marathi editions of it.

Bālāsāheb was the first to introduce political reforms in his State, giving the Legislative Assembly, a right to discuss and bring resolutions on the Budget. He was the first to appoint a Minister from the elected members of the Assembly. Quite recently he has promised to give full responsibility to the representatives of the people, he acting as a constitutional Monarch of the State. This is a great step and Śrīmant Rājāsāheb is to be congratulated upon his courage and his keen desire for the good of his people. He is against the present system of Education and wants to overhaul it and introduce vocational and industrial training in the High Schools. He is a great advocate of domestic industries on a small scale as suited to Indian conditions. He has introduced all these reforms in his State though small it is and their beneficial effects will be visible to everyone who will pay a visit to the state.

Śrīmant Bālāsāheb is a fine speaker. He has a loud voice and speaks fluently and with vigour. He is very

fond of speaking in Marathi. He is equally eager to write in Marathi and contributes to special numbers of magazines. His style is clear and forcible. His Marathi books are referred to already.

Another annual practice of Śrīmant Bālāsāheb has made a fine and lasting addition to Marathi literature. Out of his great respect and filial affection for his father, Bālāsāheb celebrates his anniversary and on that occasion he himself performs a Kīrtan as a principal item of the programme of the celebration. For this Kīrtan he takes a lot of trouble selecting a suitable philosophical doctrine as the first part of the Kīrtan and an interesting story as its second part. For expounding the doctrine and describing the incidents of the story he finds out appropriate verses and songs from the old and the new poets. Lastly, he publishes these Kīrtans before hand and distributes them among the audience. Bālāsāheb has a good voice and a fine power of exposition so his Kīrtans become very interesting. It is an intellectual treat to attend to them. By this time a goodly number of Kīrtans are published and they form a valuable addition to Marathi literature.

His grandson is the heir-apparent. Śrīmant Appāsāheb is both a graduate and a Bar-at-Law. He has learnt the art of flying. He is still young. But in time he may show his capacities and talents and like his grand father make a name for himself.

ŚRĪMANT RAGHUNĀTHRĀV ŚĀNKARRĀV
alias BĀBĀSĀHEB PANT SACIV

The third Ruler whose account is worth-giving is the Rājā of Bhor. Śrīmant Bābāsāheb was born in 1878. He was educated in the Deccan College though he did not become a graduate. He ascended the Gādi in 1922. His is a bigger State than that of Aundh and Ichalkaranji with a revenue of nearly seven lacs of Rupees. He too like his brother Princes granted political reforms to his subjects, giving the Legislative Assembly of non-official

majority. Quite recently on the occasion of his 60th birthday he has proclaimed further rights and privileges to his people.

Now as to his literary activity he has projected a series of illustrated volumes in Marathi, describing in detail his experiences in his European tour as also in his travels in India. The first volume is published and is worthy of the Ruler-writer. It is written in simple and clear language.

Śrīmant Bābāsāheb has a grown-up son who is the heir-apparent to the Gādī. He is a graduate himself and a lawyer to boot. He has an educated wife and both of them are poets and have published collections of their poetical pieces—named Tridaḷ and Nirzariṇī (1932). The poems are the joint production of the Prince and the Princess. More books of the kind may be expected as time goes on. The poems are very interesting and show the poetic talents of the princely writers.

SAMPATRĀV GĀYAKVĀḌ

Sampatrāv Gāyakvāḍ was the younger brother of His Highness Sir Sayājirāv. He was highly educated. He had travelled far and wide. The Mahārājāsāheb made use of his administrative capacity by giving him responsible posts in the State Administration. Sampatrāv was a keen Śikārī (Hunter). Both his books are interesting reading. They are as follows :—

1. Nepālce Varṇan (Description of Nepāl); Āfrice-til Śikār (Hunting in Africa).

DATTO VĀMAN POTDĀR

Datto Vāman Potdār comes from a Deśasth Brahmin family hailing from Kolaba district. Dattu (the colloquial for Datto fuller name being Dattātraya) was born at Biravadi, taluka Mahad, district Kolaba in 1890. But his father Vāmanrāv, having passed his LL. B. Examination, settled in Poona and began his practice there. So the young Dattopant

received practically all his education in Poona, passing his Matriculation in 1906 and his B. A. Examination in 1910 from the Fergusson College with History as his voluntary subject. Potdār was a mediocre student. But from his youth he came under good influences and made up his mind to lead a celibate life and devote all his time and energy to public work. Naturally he took up the work of a teacher and after passing the usual probationary period he became a life-member of the Śikṣaṇ Prasārak Maṇḍalī, Poona which first conducted the Nutan Marathi Vidyalaya and later on the New Poona College (now Sir Parashuram Bhau College). In the High School Potdār worked as a teacher and when the Society started Sir Parashuram Bhau College he became professor of Marathi and History in the College. He was also successively the head of the Marathi branch and English branch of the Schools of the Maṇḍalī. As soon as he completed his promised period of service in the Maṇḍalī he retired in 1936. Since that time he is devoting all his time to his favourite subject i.e. research work in connection with Marāṭhā History. He is one of the most active members of the Bhārat Itihās Saṁśodhak Maṇḍala. He has been for long its secretary. In his capacity as secretary and research worker he has written articles, essays and criticisms and has taken part in the discussions of the research society. This subject with its accompanying writing and speaking is Potdār's first love. But his second love is Marathi language and literature and now-a-days he has developed a third love towards the idea of the Mahārāṣṭra University. To the attainment of the last object Potdār is devoting his sole attention at present. He has formed a private society for this purpose and moves from place to place to collect funds and to popularise the idea of the University. Of course this is an uphill task like that of Prof. Karve. But unless a donor comes forward to bring into being the University there is very little prospect of the idea materialising in the near future. Though Potdār has written much

all of it is imbedded either in the columns of newspapers or pages of Magazines. But so far his important work is a book dealing with modern Prose, during the British period. It has a queer name i. e. 'Arvācīn gadyācā vilāyati avatār' (English incarnation of modern prose.) He has separately published in leaflets and pamphlets his 'Advice to Students'. This is done in imitation of and in continuation of the published 'Upadeśās' of Haribhāu Āpte.

SĪTĀRĀM RĀMJĪ TĀVḌE

Sītārām Rāmji Tāvḍe comes from a Marāṭhā family of Ratnagiri, his father being a Military Pensioner, getting Rs. 7 per month. Sītārām was born in 1895 in a small village in Malvan taluka, district Ratnagiri. But his father came to Bombay and became a drill teacher in a private school. So Tāvḍe's education was all done in Bombay. But while he was still studying in St. Xavier's College Tāvḍe lost his father and so had to shoulder the responsibility of maintaining the family by accepting service as a teacher. But Sītārāmpant was a young man with ambition and fondness for studies, and had acquired the habit of reading from his young days. He passed his B. A. Examination in 1918. In 1920 he went to America. There he had to do odd jobs for getting money but he did them and became an M. A. and M. Ed. (Master of Education) of the Columbia University of New York. In order to get knowledge about the different educational systems prevailing in several countries of Europe he travelled over the whole of Europe and returned home in 1923 well equipped for his life's work. And soon he got such an opportunity. At that time Bhāskarrāv Viṭhojī Jādhav, the well known leader of the Marāṭhā community was a Minister of Education. He at once appointed Tāvḍe as the Principal of the Training College for Men, Poona. Thus Tāvḍe got an opportunity to make full use of the acquired knowledge and experience of education in Europe and America. Principal Tāvḍe put new life into the old Institu-

tion and introduced many reforms in the methods of education. He organised the celebration of what he called 'the children's day' in Poona. Thousands of small boys attended this function and gradually this day came to be observed in many a school.

Such an enthusiastic man could not neglect the art of writing and speaking and Tāvḍe succeeded in both the arts. He conducted the school magazine and wrote articles on educational topics. His separately published books are these:—

1. Centenary Volume of the Training College; 2. Sādhū Santāñci Śikavaṇ; 3 to 6 books for children.

P. V. PĀṬHAK

He is a prolific writer. He writes on all manner of subjects. Many of his books are prose summaries of Sanskrit and Prakrit works. He has also written poems on these subjects. The total number of books written by this voluminous writer are about 35, small and great. Names of some of them are given at page 534.

K. B. BĀBAR

1. Life of Svāmī Rāmtīrth (1929); 2. Vidyārthī Sitārām (1930); 3. Māzyā Goṣṭī (1930); 4. Satyāce Pujārī (1930); 5. Life of Viṭṭhal Rāmaji Śinde (1930); 6. Ratnāgiriā Jotibā āṇi Jejūricā Khaṇḍobā (1930); 7. Karmavirāñcā Prasād. (1930); 8. Eka Namunedār Vidyārthī.

M. K. KĀRKHĀNĪS

He is a Kāyasth Prabhu gentleman occupying the position of the Principal of Dhulia Training College. He has written a number of books for boys. He is a prolific writer of moderate ability.

1. Martahi Vāṅmay (1927); 2. Khoḍkar Bhāu va Mulāñci Tārāmbala (1928); 3. Suśilā—drama; 4. Śikṣak āṇi Śikṣaṇ (1928); 5. Kṛṣṇā Kumārī Nāṭak (1928); 6. Sādhvī Mirābāī āṇi Sitādevī. (1928); 7. Manorañjak first book (1928); 8. Strī Ratna Pannā (1929); 9. Adhyāpan (1929); 10. Mulākaritā Kavita (1930).

MAHĀDEVŚĀSTRĪ DIVEKAR

Mahādevśāstrī Divekar was born at Ugar, Sangli State in 1888. He was educated at various places such as Ugar, Sangli and Belgaum where he studied up to the Matriculation standard. He read Dnyāneśvarī with Viṣṇubuvā Jog. He learnt the art of singing and that of Kīrtan. Then he studied Sanskrit grammar, Vedānt and Dharmaśāstra at the feet of Nārāyaṇśāstrī Marāṭhe a well-known Śāstrī in Mahārāṣṭra. After the completion of his English and Sanskrit learning Mahādevśāstrī joined Prof. Vijāpurkar's Samarth Vidyālay. After it was stopped by Government order Mahādevśāstrī started a national school on his own account at Arjunvad. But such institutions were short-lived everywhere. The same was the fate of Mahādevśāstrī's school. About this time a Prāḍnyapāṭh Śālā for the purpose of teaching the old lore with a smattering knowledge of English was started at Wai. Mahādevśāstrī joined it and did very valuable work for it and collected about 8000 Rs. Mahādevśāstrī from his young age had imbibed the spirit of social service. Being well prepared by his previous education and being naturally a capable person he was able to do excellent propaganda work. He has seen how the present Hindu religion has fallen from its old high position and how evils have crept in during the middle age of Indian History. So he took up the cause of reform of Hindu religion and society and did valuable work for the removal of untouchability and for the unification of subcastes among the Hindus and the reconversion of Hindus forcibly converted to other faiths. Mahādevśāstrī was of course against child-

marriage, prohibition of widow marriage and was in favour of other reforms advocated by social reformers. And Mahādevśāstrī being a Śāstrī himself and being well-versed in old lore was able to convince orthodox people about the advisability of introducing these reforms in the Hindu society. The last valuable work that Mahādevśāstrī did was the exposure of the growing evil of what came to be called 'Buvābājī'. The practice of becoming a formal disciple of a religious Guru and of taking from him a Mantra for daily recital is a very old one. But latterly the practice has degenerated into a social evil. For the modern Gurus or Buvās form Maṭhs and there gather a band of disciples both male and female. Here young girls, married women and particularly unfortunate widows are persuaded to come and to become disciples of the Buvā who is represented as having divine powers and fulfilling the desires of ladies. So, many women become disciples and then they are made to satisfy the sexual desires of the Buvā and his favourite male disciples. In fact, these Maṭhs have become brothels (a very strong word no doubt) for immoral purposes. So Mahādevśāstrī has done a great service to Hindu Society in mercilessly exposing this growing evil in society.

Mahādevśāstrī's literary output is very great. His books have attracted public attention and he has been able to make money by his writings. In fact, he maintains himself on his literary work and is leading a descent life at Miraj. His books are these :—

1. Brāhmaṇātīl Pot-jātiñce Ekikaraṇ (1927); 2. Vidyārthī Dharma; 3. Ārya Saṁskṛticā Utkarṣāpakarṣa (1929); 4. Hindu Samāj Samarth Kasā Hoīl? (1931); 5. Asprśyatece Uccātan (1932); 6. Dharmasāstra Manthan, Parts I and II (1933); 7. Brahmadnyān va Buvābājī; 8. Gitāpradīp; 9. Hindu Dharmasikṣaṇ; 10. Govardhan Brāhmaṇaīcā Itihās.

L. N. JOŚI

1. Sant Dnyāndev (1929); 2. Sant Tukārām (1929);
3. Śiva Pratāp (1930); 4. Sant Nāmdev (1930); 5.
- Gṛhiṇī Śikṣaṇ (1930); 6. Bālāji Viśvanāth Peśavā (1933);
7. Bājirāv Ballāl Peśavā (1935).

DATTĀTRAYA GOVIND SADEKAR

Dattātraya Govind Saḍekar is a Sārasvat Brahmin from Saḍā a small village on the borders of the Portuguese territory. His father Govindrāv was the only brahmin in that village. He was very poor and could make a bare living by cultivating his little farm. There was no school at Saḍā and so young Saḍekar could receive no formal education till he became twelve years of age. But he had a keen desire for education, so he acted up to the saying "Where there is a will there is a way." He left his house and went to Guṇjī where a friend of his father lived. Here he stayed at that friend's house and learnt upto the fourth Marathi standard and his education came to a full stop at that stage. For, his father grew very old and Dattopant was obliged to return home and to seek some service for getting money for the maintenance of the family. So he came to Belgaum and was fortunate to get a job in the Press of one Abāji Rāmcandra Sāvānt. He did all manner of work in the Press gradually learning the art of printing and of conducting a Press. He was asked by Sāvānt to go about as a hawker and to sell the publications of the Press. Young Saḍekar did all this hard and difficult work very gladly. For, thereby he met many people and made acquaintance with them. It was a silent preparation of what was to be his life work later on. His perseverance and patience in canvassing for the sale of books and particularly his persuasive tongue were the cause of his great success. When he found how profitable such business was he made up his mind to start one on his own account. Mr. Sāvānt gladly helped young Saḍekar by giving him his publications on credit

and on liberal commission. The success of his venture with its great pecuniary profits induced Saḍekar to start a magazine of his own by name 'Lokamitra' (friend at the people). For some time he used to get it printed in Belgaum at the Samācār Press. But in order to secure regularity in publishing and also to get the profits of printing Saḍekar started his own Press called Dhanañjaya (Victory of money) at Khanapur about 12 miles from Belgaum. He conducted his magazine for about 40 years and is still conducting it, though he has become an old man now. But his enthusiasm and vigour will shame a younger man.

This example of Saḍekar is an extra-ordinary one. That a man with only a smattering knowledge of Marathi should be able not only to conduct a literary magazine but also to become in time a literary writer is itself a wonderful feat. When Dattopant was asked by friends how he came to write so well he told them that he simply began to put down on paper and in simple but clear language the thoughts that came into his mind and that seemed to him to be useful and interesting to the public. This again illustrates the truth of the remarks that a poet (as also a literary writer) does not stand in need of formal education or previous preparation but an innate desire to tell his ideas and feelings to others, suggest to him the necessary and proper language. For thought and its expression in words are indissolubly bound together and do really arise in the mind simultaneously. A thought without its expression is in fact no thought. So also an expression without a thought is no real expression, but a mere unmeaning jumble of words. I fear, however, that I am rather rambling. But the extraordinary tale of Saḍekar's life may justify a little diagression like the above one. Some of his books are the following :—

1. Śrī Gokaṇṇ Maṭh Saṁsthāncī Māhiti (1928);
2. Gṛha Devatā (1928); 3. Kalā Vaibhav (1928); 4.

Kukkālī Yethīl Itihāsprasiddha Dharma Gūḍh (1928); 5. Photo Kasā Kāḍhāvā (1928); 6. Bālrañjan (1928).

N. P. MAHĀJAN

1. Candrarāv Caritra (1932); 2. Hariścandrācī Kathā (1932); 3. Pāṇḍav Caritra (1932); 4. Pañca Kanyā i. e. Ahilyā, Draupadī, Sitā, Tārā, Maṇḍodari (1932); 5. Sambhājīcī Kathā (1936).

V. S. SUKHAṬAṆKAR

1. Hasatā Kheḷatā Buddhivikās (1932); 2. Rāj-putrāne Sāṅgitalelya Goṣṭī (1932); 3. Nītidharma (Gāndhī's book—1932); 4. Sahyādrīcīyā Pāyathyāśī (1931).

SADAŚĪV KR̥ṢṆA PHADKE *alias* BĀBĀSĀHEB PHADKE

Sadaśīv Kṛṣṇa Phaḍke was born in 1877. His early childhood was spent at Bassein near Bombay where his parents lived. He is the brother of the famous Statuary of Bombay who began to prepare first Gaṇapati statues at the time of the annual Gaṇeś Caturthī festival (4th day of the first fortnight of the Hindu month of Bhādrapad). These statues were highly admired by the public. Then he began to prepare along with the main statue of God Gaṇapati other pictures and statues depicting Paurāṇik and social topics. He became in time such a fine and superior artist that his pictures won prizes in the last British Exhibition held in England. So fine art and literature which is the highest of the fine arts seem to run as it were in the Phaḍke family. Bābāsāheb was educated in the Marāṭhā High School conducted by Rājārāmsāstri Bhāgvat, a school which produced the first Indian Senior Wrangler Appāsāheb Parāñjpye, who was Phaḍke's junior in the School by a year only. After passing his Matriculation examination Bābāsāheb worked as a teacher in the Āryan Education Society's High School, Bombay when Divāṇ Bahādur Śiṅgaṇe (later a Government pleader) was in charge of the School. Bābāsāheb then

studied for the pleader's examination and passed it and began to practise at Panvel, district Kolaba. Though he could not join College and study Philosophy as his voluntary subject he had a great liking for it from his youth and he made a deep study of it and of modern religious movements in India. This zeal for Philosophic study made Bābāsāheb devote his time, money and energy to the writing and publication of big books on the subject. He has incurred enormous expenses for printing and publishing this voluminous literature of his. He formed the ambitious plan of writing a series of books on the new religious movements and gave it the name of 'Navayugadharma' (Religions of Modern age). The first volume of this series is named 'Brāhma Samāj and Deva Samāj'. It consists of nearly a thousand pages. It mainly gives a detailed description of the Brāhma Samāj (new monotheistic sect) founded by Rājā Rām Mohan Rāy. The author gives an account of his life and his deep study of the world religions and particularly of Christianity and how and why he was led to start his own new religion giving it the name of Brāhma Samāj. Then Bābāsāheb severely criticizes the new religion, its founder and its followers. This severe nay defamatory criticism of the religious movement in Bengal enraged the Bengalis and some enthusiasts threatened to bring a suit against Bābāsāheb Phadke. It was through the influence of Divān Bahādur Śingane who was then a temporary High Court-Judge that the case was compromised and the danger of trouble and expense of Bābāsāheb was averted. This big book shows the deep study and wide reading of the author but at the same time it brings out his bias and prejudice against the new religious movement. Moreover, the style of writing is verbose and uninteresting. These are the characteristic defects of his subsequent books too. But all his books contain information about philosophy in general and about religions in particular. His biographical books are free from the above defects and are interesting reading.

Phadke is a voluminous writer and his literary activity is still going on. All his religio-philosophic books are published as a part of Navayugadharma Mālā (Garland of new religious sects) as stated before, the first book giving an account of Brāhma Samāj. The first volume and the others of the series are as follows :—

1. Brāhma Samāj va Deva Samāj; 2. Śrīmat Dayānand Caritra (Life of Dayānand Sarasvati); 3. Śrī Datta-bhakta-rahasya (Secret of Datta devotion); 4. Jīvanmukta Svāmī Mahārāj yāñce Caritra va Śikavaṇ (Life of Jīvanmukta Mahārāj and his teachings); 5. Śrī Jīvanmukta va Ādhunik Tattvadnya (Śrī Jīvanmukta and modern philosophers); 6. Māyāvād āṇi ajātvād (doctrine of illusion and that of non-birth); 7. Manobodh āṇi Navā Manu (Advice to the mind and new age); 8. Viṣṇu Kṛṣṇaśāstrī Purāṇik yāñce Vivecak Caritra (Critical life of Viṣṇu Kṛṣṇaśāstrī Purāṇik).

DR. MĀDHAVRĀV V. KIBE AND SAU. KAMALĀBĀI KIBE

Dr. Mādhavrāv Kibe comes from a hereditary Sardār family of Indore State. Mādhavrāv was born in 1877 at Indore. He was educated at Indore College and Allahabad University from where he passed creditably his M. A. examination. After his education was finished he was naturally taken up in Indore State service and there he held high posts of responsibility and honour, rising to that of Nāyab Divāṇ for some time. Then he retired from service and enjoys his well-earned rest. As his family library of books on a variety of subjects was large and contained choice books in different languages Mādhavrāv naturally took to reading whatever pleased his fancy and taste. So he acquired a wide knowledge of various subjects and a love of literature both ancient and modern. He was induced to write in English by his College Professor and to do so in Marathi by Prof. Vijāpurkar. So he began writing stray articles and essays for the several Marathi magazines and

newspapers such as *Ṭīlak's Kesari*, *Vijāpurkar's Granthmālā* and *Keḷkar's Sahyādri*. He wrote also for special numbers of several magazines.

Occasionally *Sardārsāheb* delivered public lectures in English, Marathi and Hindi. He takes an active part in *Granthottejak Maṇḍal* of Indore. In fact he is the President of the *Maṇḍal*; so also he has been elected as Chairman or Vice-President in the several conferences of Marathi poets and writers held in the chief cities of *Mahārāṣṭra*. Though *Mādhavrāv Kibe* has not published separately and independently any Marathi book still his occasional writings will, if published form a decent and good volume.

Mādhavrāv Kibe's wife *Kamalābāi* is an educated lady. She takes keen interest in Marathi literature and has occasionally written articles and essays though she is more inclined to speak in public than write for papers. She is an earnest worker in the women's cause. She is a bold and out-spoken speaker and makes an impression upon the assembled audience by her earnestness and vigour in speech.

P. S. SĀNE

1. *Life of Benjamin Franklin* (1929); 2. *Life of Śisīra Kumār Ghoṣ* (1929); 3. *Life of Rājavāḍe* (1928); 4. *Life of Ravīndranāth Ṭāgor* (1930); 5. *Gāndhī Jayanti* (1931); 6. *Khāndeś Stotra* (1931).

RAGHUNĀTH DHONDO KARVE

He is the eldest son, by his first wife, of the world famous worker *Āṇṇāsāheb Karve*. He was educated under the influence of his father, his mother having died while he was quite young. He passed his M. A. with Mathematics as his voluntary subject. He took up service in the Education Department of the Bombay Government and soon became a Professor of Mathematics.

Raghunāthraṅ had a spirit of independence and had developed a proud character unlike that of his father. He was comparatively a man of retiring nature though he was very strong about some social problems. A man of such character could not pull on in Government Service. He was superseded in service, so he wrote a letter of protest to the D. P. I. Such boldness on the part of a mere servant was not tolerated by the department and he had to retire from service. He had a liking for French. While in Bombay he had studied it privately and had become proficient in it. What he learnt as a mere hobby, now came to his assistance and he took private service as the secretary in a French Firm. He made money by tuition also. Thus he became a permanent resident of Bombay and lived in his own reformed style. Unlike his father Raghunāthraṅ leads a completely Europeanized life. He truly enjoys that fashionable life and shows relish for it. Unfortunately his wife soon became a permanent invalid and got lameness. Raghunāthraṅ with his knowledge of French had studied the science of the sex relationship and especially the subject of birth control. By this study he came to believe that for India with its growing population and its proverbial poverty the only way of relief is the popularization of the science of birth-control and of the remedies available in Europe. So he started a monthly magazine called "Samāṅ Svāsthya" and without fear wrote from month to month on the subjects regarded as sacrosanct and gave expression to ideas opposed to current morality. He was taken to the Court once or twice for writing obscene things but he boldly defended himself and continued his course of writing on the subject.

He is a clear and bold writer. His magazine has become popular among young men and even among the middle aged people. Though educated men are unwilling to speak publicly on these topics Kārve's views are silently permeating the minds of people.

His books are as follows :—

1. Santatī Niyaman (1928); 2. Bāher Khyālice Duṣṣarīṇām (1932); 3. Ādhunik Kāmaśāstra (1932); 4. Gupta Rogāpāsūn Bacāv (1932); 5. Tvacecī Nigā (1935).

S. D. KARANDĪKAR

1. Puśpa Rāṇī (1931); 2. Krāntikārakāñcā Rājanaitic Itihās; 3. Rājanaitic Kārasthān; 4. Deśatyāgācā Itihās. (Shoukat Ussman's book—Peshawar to Mosco) (1929); 5. Life of Pativrata Sāvitri (1929).

G. M. CIPLŪṆKAR

He was a Kokanasth Brahmin. His father was a Mamlatdar and after retirement he lived in Poona where he had a house of his own.

The young Ciplūṅkar was educated in Poona in the Fergusson College and came under the influence of Āṇṇā-sāheb Karve. After graduation he joined the staff of the newly started Karve's University. For higher education he went to America and got his M. A. degree from the Minisota University. There he was attracted to the subject of Sociology and studied the science of the relations between the sexes and caught the reactionary spirit against excessive liberty of woman taught by men like justice Lindse. Of course he was for the education of women. But he was against co-education as also against the higher education of women exactly on the lines of men's education. So he became enthusiastic of Karve's curriculum and of the new and separate courses of study as well as of the separate schools for girls and grown up ladies and widows. He took up the work of propaganda about these subjects and wrote articles and books on them. The Kanyāśālā a girls school in the City of Poona was the result of his enthusiasm and strenuous work.

Ciplūṅkar led a very simple life. He tried different kinds of diet some times trying to live on fruit alone or on milk or an uncooked food. Thus he was a faddist in this respect. But he applied himself strenuously to his duties in the college and the University. He died prematurely leaving wife and children and a posthumous book.

1. Ārogya Mārga Pradīp (1926); 2. Muḷāñca Śivāji; 3. Virā Vidulā (1931); 4. Virācā Vilāp (1931); 5. Vilāyatetil Pracalit Strīśikṣaṇ (1928).

B. R. ABHAṄG

1. Sulabh Marathi Gāndharva Vivāh Vidhi; 2. Sulabh Marathi Satyanārāyaṇ Vidhi; 3. Sulabh Marathi Lagna Vidhi; 4. Sulabh Marathi Rojaci Devapūjā; 5. Sulabh Marathi Terā Divasāce Vidhi.

K. S. CHAPRE

1. Śrī Ādi Siddheśvarsavāmī Caritra (1931); 2. Virśaiva Matabodh (1931); 3. Haṅgal Śrīkumār Mahāsvāmī Caritra (1932); 4. Life of Liṅgāyat Sant Mādar Ketayyā (1932).

M. V. ĀPṬE

1. Āicī Kartavye (1928); 2. Paḍatyā Phalācā. Sandeś (1930); 3. Farade āṇi Rāman (1931); 4. Indriy Rasāyan (1932).

K. V. KARANDĪKAR

1. Ekerī Drākṣāñcā Ghaḍ (1928); 2. Vaḍil va. Cirañjiv (1932).

DĀJĪ NĀGEŚ ĀPṬE

Dājī Nāgeś Āpṭe is a Kokanasth Brahmin from Khed, district Poona where his father was a leading pleader and lived to a good old age and made large property. Dājī his eldest son was born at Khed in 1888. His education was

all done in Poona and Bombay. He was in the college in the exciting times when the Nationalist movement was very strong in Mahārāṣṭra. The minds of young students became imbued with the new idea of patriotism and nationalism. In Bengal young men went to the extreme of forming secret societies for overthrowing the British power in India. The same thing happened in Mahārāṣṭra though not on a large scale. Dāji had fellow students like Sāvarkar, Kānhare and others. Even from College days Dājipant had a yearning for writing in Marathi. One of the nationalist aim was to develop the Vernaculars and by writing in them to reach and capture the minds of the masses. But his father seeing the dangerous propensities of his son sent him away from Poona to Allahabad and Nagpur. Dāji passed his LL. B. examination from Allahabad University and began to practise at Baroda.

At this time Parāñpe's Kāl news-paper was very popular. Dājisāheb began to write in that paper. He wrote an article 'Mr̥tyūcā Darbār' for the paper. Though Śivrāmpant Parāñpe was a shrewd and cautious editor inadvertently he allowed that article to appear in his paper for which and for other violent and seditious writings Parāñpe was prosecuted and punished with rigorous imprisonment. Though legally Government could not do anything against Āpte his name went into the black-book of Government. Moreover, Dājisāheb was practising as a pleader at Baroda. But he was not a man for Law, his inclination being in the line of literature. He found a good opportunity at Baroda to devote his time and energy to literary work. In time, he became a recognised leading literary luminary of Baroda. So he was often elected as President and Chairman of literary Conferences. He is a good speaker and in his younger days he had won prizes in elocution competitions. His latest book may be regarded as his master-piece. It is in three big volumes, being the life of Sir Sayājirāv Gāyākvād. He has written a lot of articles in newspapers and other magazines.

His works are the following:—

1. Sudhāraṇā āṇi Pragati (1906); 2. Life of Mirābāi; 3. Hindī Sumeri Saṁskṛti (1928); 4. Narsimha Mehetā (1933); 5. Nītiśāstra Prabodh (1933); 6. Sulabh Nītiśāstra (1933); 7. Life of Sir Sayājirāv Gāyakvād in 3 volumes.

G. D. KELKAR

1. Gyāsacyā divyāvar basaviṇyācyā ṭopyā (1927); 2. Bāmbūñce Hārature (1927); 3. Blāṅkeṭacā Kārkhānā; 4. Phināil va Phināil powder (1928).

H. N. KĀṬVE

1. Praśna Vicār (Astrological work)—1932; 2. Rāhu vicār (1932); 3. Tej (1932).

K. B. KULKARNĪ

1. Peśavyāñce Pāyapos (1928); 2. Mogarā (poems)—1929; 3. Life of Aravind Ghoṣa (1935).

R. P. KĀNITKAR

1. Paṇḍit Motilāl Nehru (1930); 2. Vāman Malhār Jośi (1930); 3. Ravīndranāth Ṭāgore (1932).

V. G. KĀLE

He is a Kokanasth Brahmin from Poona. He comes from a very poor family of a priestly class esteemed low even in that class. So young Kāle had to educate himself by self-effort and during his college career he had to do some work that came to his hand. Fortunately for him young Kāle got the rare opportunity of being a reader of Rāvsāheb Rānaḍe. Rāvsāheb was known to be a tremendous reader himself and he made his readers do similarly. But unlike the common run of readers or persons who came into contact with great men Vāmanrāv Kāle made a very good use of

that rare opportunity to read with, to converse with and discuss with such a great man on a variety of topics and especially on Economics in general and Indian economics in particular. At the feet of Rāṇaḍe Vāmanrāv learnt the methods of investigation and collection of statistical information. This association with a great economist laid the foundation of Kāle's future fame and name.

After passing his M. A. Examination in History and Economics Kāle was taken as a probationer in the Fergusson College and in due course he became a life-member of the D. E. Society and professor of Economics in the Fergusson College and soon earned a good name as a successful teacher. At this very time the Arts courses were revised and for Intermediate Arts examination a new subject Indian Administration was prescribed as a compulsory subject. Prof. Kāle took this opportunity and wrote a text book dealing with the prescribed course for Inter Arts. The book became at once popular and editions after editions of the book were published. By this book alone Kāle made a lot of money. Later on other professors came into the field and Kāle's income was some-what reduced. Then Vāmanrāv wrote a big text book on Indian Economics useful for both B. A. and M. A. students taking economics as their optional subject. This book too is very popular with students of all Indian Universities and hence there is a large sale of this book too.

Soon after Dr. Parāñjpye became a Minister of Education, he used his influence with Government in favour of Kāle and he was appointed a member of the Tariff Board for about 2 or 3 years on a salary of Rs. 2000/- per month. This gave him further opportunity to study the economic and industrial problems of India. So he soon came to be recognised as an all India specialist in Indian Economics.

After his term of service was over Prof. Kāle retired from the Fergusson College though he still gives lectures to

post-graduate students of the Fergusson College. Thus all Prof. Kāle's literary work has been on the subject of Indian Economics and allied problems and he wrote mostly in English. But he wrote stray articles in Marathi for Marathi magazines and their special numbers. His independent Marathi works are the following.

1. Indian Economics 2. Hindusthānacī Reserve Bank (1935); 3. Vyāpārī Ulāḍhālī (1935); 4. Byāṅkā āṇi tyāñce Vyavahār (1934); 5. Arthaśāstra; 6. Vikṣiptarāv-farce; 7. Essays in various magazines.

L. T. PURĀNĪK

1. Mānavī Jīvan or Ātmyāce Avināśitva (1927);
2. Pralhād Caritra (1930);

K. A. KELUSKAR

1. Guṇājirāv Dhondabārāv Ghule (1934); 2. Govind Janārdan Borkar or Gajānan Svāmī Jyotiṣī (1932);
3. Mādhavrāv Rāghojī Rokaḍe. (1227).

TĀMBE ŚĀSTRĪ

1. Śrīmat Bhagavadgītecī ojasvī Śikavaṇ (1930);
2. Rāṣṭronnati Lekhamālā Pañcadaśī (1928); 3. Vālmiki Rāmāyaṇ, Parts I & II (1931); 4. Māze Āyusyācā Jamākharca (1931).

SVĀMĪ ŚIVĀNAND

1. Dāmpatya Rahasya Vidnyān (1930); 2. Brahmacyarya hec Jīvan āṇi Vīryanāś hāc Mṛtyu; 3. Manovāñchit Santati.

VAIJANĀTH KĀŚINĀTH RĀJVĀḌE

Vaijanāth Kāśināth Rājvāḍe is a Kokaṇasth Brahmin hailing from Kokaṇ. He is the elder brother of Viśvanāthpant Rājvāḍe. Both the brothers made a name in their

chosen profession. The elder brother was born in 1860 at Vasai, taluka Pen, district Kolaba. He received his primary education first at Pen and then at Poona. He did his High School course in the Poona High School. Then he joined the Wilson College, Bombay. But he passed his final B. A. Examination from the Deccan College. He was for three years a Dakṣiṇā fellow in the Deccan College. After passing his M. A. Examination with English and Sanskrit as his optional subject Rājvāde accepted professorship of English in Sindh College at Karachi. Here he remained for eight years and made a great reputation as an excellent teacher of English literature. In 1895 Prof. Kelkar of the Fergusson College died suddenly and prematurely. So to fill up his place Prof. Rājvāde was prevailed upon to give up his lucrative post of professorship at Karachi and join the Deccan Education Society as a Life-member. Rājvāde with a rare sense of self-sacrifice came to the College. He found here a wider scope for his work. He was able to teach English to thousands of students. He was highly respected and feared by students. Though he was professor of English in both colleges Rājvāde had a great liking for Sanskrit language and literature. It was really his first love but he could not do much while he was absorbed in teaching English for which he had to read much. But after completing his pledge of twenty years' service in the College Vaijanāthpant retired from service honoured by both his Colleagues and students. Since his retirement he is able to devote all his time and energy to his favourite work Sanskrit research, except for a short period of about four years when he was made Principal of Surat College. Like Rāvsāheb Rānaḍe Rājvāde has a bad eye sight which was further spoiled by excessive reading. So now-a-days he has to take the assistance of a reader and a writer for all his reading and writing work. Rājvāde is very regular in his habits and so even at this green old age he is able to do high class literary work. His principal literary work is

about Sanskrit language and literature. His Marathi writing is only a bye-product and an occasional pastime. But he has made a valuable contribution to Marathi literature by translating into Marathi the obscure and difficult grammatical work in Sanskrit the 'Nirukta'. His book is published in the Icalkarañjī series. A greater work Rājvāde has done in ascertaining the correct meanings of words occurring in the R̥gved. By comparative study of the several passages in which the same word occurs he has tried to ascertain the true meaning of words. This work of his is written in English and is an interesting reading though it is on an obscure subject.

His Marathi books are these :—

1. Yāskā's Nirukta ; 2. Keśavasutāñcyā Kavitañce Parīkṣaṇ ; 3. Two essays about Kālidās' Śākuntal ; 4. Brāhmaṇkālīn Jātibhed ; 5. Āṅglasārasvatācā Itihās ; 6. Kādambarī (Philosophy of fiction) (1928) ; 7. Saṅkīrṇa Nibandh, Parts I & II (1932).

R. A. RĀIRKAR

1. Life of Prafullacandra Rāy (1933) ; 2. Premāce Tattvadnyān (1935) ; 3. Santati Niyaman (1935).

D. S. KULKARNĪ AND B. G. NENE

1. Nisāgīta (1928) ; 2. Govindāgraj (1929) ; 3. Tukārām (1933).

G. B. CIPLŪNKAR

1. Mahārāñī Lakṣmībāī Zārñśī (1927) ; 2. Nibandh Kasā Lihāvā (1928).

R. G. BHIDE

1. Nārāyaṇ Mahārāj Caritra (1936) ; 2. Paṇḍit Madan Mohan Mālavīy (1932) ; 3. Subhāṣ Candra Bose (1929).

S. S. PEṆDHĀRKAR

1. Rasāyan Śāstra (1930); 2. Sāmānyavastu-dharma (1928).

MRS. ŚĀNTĀBĀI PARDEŚĪ

She is a widow living in Dharangaon as a teacher. She was born in 1908.

1. Devi Ahilyābāi; 2. Rājmatā Jijābāi; 3. Viramātā Vidulā; 4. Śāntā gīta.

R. M. BHĀMBURKAR

1. Samarth Rāmdās (1933); 2. Life of Karm (1933); 3. Life of Buddha (1934).

G. V. PAṬVARDHAN

1. Nānā Yesū Surve Yāñce Caritra (1930); 2. Ācārdharma (1930); 3. Mates'vari—Novel (1929).

JANĀRDAN SAKHĀRĀM KARANDĪKAR

Janārdan Sakhārām Karandīkar is a Kokaṇasth Brahmin. He was born at Kundgol, Jamkhindi State in 1875. His High School education was done at Jamkhindi High School from where he passed his Matriculation examination. Then he joined the Fergusson College and in due course passed his B. A. Examination. Then he went to Bombay and from the Government Law College passed his LL. B. Examination. But having no inclination for pleader's profession and having a literary turn of mind, he took to journalism as his permanent profession after doing for some years teacher's work at Mudhol, Dharwad and Talegaon. He was taken up on the editorial staff of Kesari in 1912 where he became permanent. After the retirement of Tātyāsāheb Keḷkar Karandīkar became the Chief Editor, a position he still holds. In that capacity he has to write on all manner of subjects, long leaders, leaderettes, notes and what not. But besides

his routine work in Kesari he found time to write articles in magazines and has to his credit the following works. Karandikar is a speaker as well. He has a trenchant style. He has been able to keep the high level of Kesari newspaper.

1. Jagātil Krāntikāraḥ Laḍhāyā (1908); 2. Kauṭīliya Arthaśāstra, Parts I & II (1926 & 1928).

B. N. ĀTHAVALÉ

1. Rikāmṭekadā Bandhyā āṇi Hauṣi Ākkā (1930); 2. Navā Karār (1929).

P. B. ĀTHAVALÉ

1. Jagātil Vidyamān Dharma (Translation of World's living religions) (1935); 2. Prācīn Sāhitya (1934).

D. B. BARVE

1. Gṛhaśāstra (1928); 2. Śarīr Saṅgopan Śāstra (1930).

VĀSUDEV KR̥ṢṆA BHĀVE

Vāsudev Kṛṣṇa Bhāve was born at Miraj in 1884. His father Kṛṣṇājīpant was a renowned school-master serving in Satara district. Naturally Vasudevṛāva received his primary education under the direct influence of his father. His High School education was done mostly at Miraj but he passed his School Final examination from Satara High School in 1904. As his father was unable to give college education to his son, he had to seek service private or Government. So his career proved a chequered one for about a decade. With his hot blood he took part in the picketing movement. There was a severe fight between volunteers and a European officer. So he was fined Rs. 135. After this incident Bhāve took up the Svadeśī movement. He learnt the art of weaving and tried to earn his living by

manufacturing cloth. But as is well-known one cannot get living wage in the weaving line. So Bhāve left it and returned to the teacher's profession. Here he found his true vocation. So he made up his mind at this late age to acquire higher liberal education and by dint of self-effort he studied privately for the Matriculation and passed it as an external student in 1912. Then he joined the Fergusson College and succeeded in passing his B. A. examination in 1917, though he had to work hard and had to meet with difficulties. Thus at the age of 33 he completed his higher education. But he had now found his real vocation. From his young age he had fondness for reading books and especially newspapers. So he was influenced to write for newspapers.

So after passing his B. A. examination he took to journalism as his profession and became an assistant editor of Lokasaṅgrah a newly started nationalist paper. But it proved short-lived and soon came to an end. Bhāve's literary talents were marked by Tātyāsāheb Kelkar, the editor of Kesari and Bhāve was taken up on the editorial staff of that paper. His literary work was highly appreciated by the authorities of the paper and gradually he came to occupy an important position in the editorial staff of the famous paper. In this capacity Bhāve has to write on a variety of topics and on the spur of the moment. So he formed his own lucid and clear style, and became an expert in the art of successful journalistic writing. He has a facile pen and can write quickly. But he has fondness for writing on subjects of more permanent interest. Bhāve is now recognised as a great Marathi writer. His works are the following :—

1. Turkāñce Sāmrājya; 2. Brāhmaṇetarvādāce Svarūp; 3. Kharā Deśbhakta (novel); 4. Peśavekālīn Mahārāṣṭra; 5. Pritivivāh (drama); 6. Dakṣa Kanyā Sati (1935).

ŚRĪPAD RĀMCANDRA PĀRASNĪS

Pārasnīs' family is a renowned family of Satara. Rāv Bahādur D. B. Pārasnīs who made a great name as a historian and a research worker was the uncle of young Pārasnīs. He was born at Vikhale, district Satara in 1901. His primary and secondary education was done at Satara. For his higher education he came to Poona and joined the Fergusson College from where he passed his B. A. and M. A. examinations (the latter was passed twice and in three subjects—English, Sanskrit and Marathi). Then he took to the profession of teaching by becoming a teacher in Ahmednagar Education Society's High School. There he showed his efficiency as a teacher and he was appointed the Headmaster of the High School. But he did not remain there long. He came to Poona as a teacher in the New English School, Poona. From there he went to the Willingdon College Sangli as a Professor of Marathi. He was soon taken up as a life-member of the Deccan Education Society and sent to Satara to assume the responsible position of Superintendent of Satara New English School where he is still working.

As to his literary work it is not inconsiderable, taking into account the heavy responsibilities of a life-member of the Deccan Education Society and especially those of a big school of nearly 1000 students. He has carefully studied both modern and old Marathi literature, as is seen from the series of four books that he and Professor Mahādev Rāmcandra Parāñjpe of the Śikṣaṇ Prasāraṅga Maṇḍālī wrote for Messrs. MacMillan and Co. These books contain both Prose and Poetry selections from the writings of poets and writers. This series is a valuable addition to the text books for High Schools. In the selection as well as in the notes and brief notices of authors Pārasnīs has indicated his power of appreciation of Marathi literature. Besides this series which is a joint work and occasional essays and writings in Magazines he has independently published the following books:—

1. Life of Sir Isaac Newton ; 2. Biography of Gopāl Kṛṣṇa Gokhale (Bhāi Paramānand prize was given for this) ; 3. Modern Marathi containing its brief grammar, essay writing and a short History of the Marathi language and literature (jointly with Prof. Kulkarnī of Elphinstone College) ; 4. Translation of Prof. Paṭvardhan's Wilson Philological lectures on the Bhakti School in Mahārāṣṭra ; 5. Translation of Cintāmaṇrāv Vaidya's History of Sanskrit literature (A big book of seven hundred pages ready for publication).

RĀMCANDRA ŚRĪPĀD JOG

Rāmcandra Śrīpād Jog was born at Gadhinglas in Kolhapur State at his maternal grandfather's house. His father was a brilliant student of the New English School Poona and won Nānā Śaṅkarṣeṭ Scholarship for proficiency in Sanskrit at the Matriculation examination. He equally distinguished himself in the College examinations showing particularly his fine command over the English language. He was a favourite pupil of Gopāl Kṛṣṇa Gokhale. On account of bad eyesight as also due to domestic difficulties he could not graduate and had to seek service. For some time he served in the Akkalkote State. Hence young Jog studied upto his sixth English standard in the Akkalkote High School. But about that time Śrīpādrāv got the post of Head Clerk to the Chief Officer, Poona City Municipality where he rose to be an assistant to the Chief Officer. It was the improved financial condition of his father that enabled young Jog to receive higher education. He successfully and creditably passed his B. A. in 1923, and his M. A. in 1925 from the Fergusson College. Immediately after his passing M. A. Rāmcandraṛāv was appointed in 1926 professor of Marathi in Hansaraj Pragji College, Nasik. Here he worked for about six years. He was then taken up as a professor of Marathi in the Fergusson College and was soon made a life-member of the Deccan Education Society and then he was.

transferred to the Willingdon College Sangli as a professor of Marathi. Prof. Jog has made a good name as an able teacher of Marathi and is very popular with his students. He is a keen sportsman and takes very great interest among students, taking part in their sports and social gatherings. Now to turn to Jog's literary work. Prof. Jog did not make haste to write and publish his poems while he was still studying in the College. He published two small collections of poems mostly love poems by name 'Jyotsnāgīta (Song of Moonlight) and 'Nīśāgīta' (Song of night) after passing his B. A. and M. A. examinations. Prof. Jog received the pen-name 'Nīśigandh' by accident in this way. A certain poem praying the Nīśigandh (flower smelling at night) flower to bestow its purity upon the author appeared in the Fergusson College magazine. The poem was a commonplace performance, but found its way to the college magazine because of the writer being a lady student. So Prof. Jog sent a rejoinder headed 'Śikavunī vimalatā na yetase' (Purity does not come by instruction). This rejoinder appeared under the name 'Nīśigandh'. Since then the above name stuck to Jog permanently. But Prof. Jog's permanent contribution to Marathi literature is his 'Abhinav Kāvyaaprakāś (New light on Poetry). This name is a little altered echo of the famous Sanskrit work on Poetics by Mammata. The book is an exposition of Poetics in Marathi, a book which differs from others of its kind by giving a detailed discussion of the important topics and theory of Sanskrit Poetics in addition to the discussion of mere Alaṅkā-rās (Figures of Speech). It also takes into account relevant views in English criticism and deals with modern forms of poetry though of course the bulk of the book is devoted to the exposition and criticism of important Sanskrit authors. This book of Prof. Jog is undoubtedly a valuable addition to Modern Marathi literature on its scientific side. It is deservedly recommended as a text book for the M. A. examination of the Bombay University.

Jog's fourth book is on its way to publication. Besides these separately published books he has written stray articles by way of criticism and of reviews of books. They are not still published in a book form. Prof. Jog has fine literary capacity and finer power of clear exposition of difficult and intricate topics. He is still comparatively young and may therefore come to make valuable addition to Modern Marathi literature.

NARHAR KĀŚINĀTH GHĀRPURE

Narhar Kāśināth Ghārpure is through and through a Poona man imbibing as it were its spirit from his birth there in 1904. Practically all his education was done in Poona in its several schools. But unfortunately while still a school student of twelve years of age only he lost his father. So for getting his subsequent higher education he had to undergo a good deal of trouble. By strenuous effort however he completed his University education and passed his B. A. examination in 1924 with English and German as his optional subjects. After a few years he passed his M. A. examination with the same subjects. Then he served in a school in Bombay and while there he filled in his LL. B. terms. Then he came to Poona and worked as a teacher in several Poona High Schools passing the Secondary Teacher's Certificate examination, during that period. In 1927 he passed his LL. B. examination and then for three years from 1929 to 1931 he practised in Civil and Criminal Courts of Poona.

But Ghārpure probably came to see that to succeed as a lawyer was no easy job, compared with passing examinations. So he took up the Professorship of German in the Fergusson College. While working there Ghārpure was fortunate to secure the scholarship of the Indian Institute in a German academy. So he went to Germany and joined the Cologn University and received the Degree of Ph. D. in 1933 for proficiency in German language and literature. After returning home he began to teach German in the New English School and the Fergusson College. Thus Narhar-

pant had to lead a chequered career for a few years. But at last he was permanently settled in life with a fixed work of his liking when he was admitted as a life-member of the Deccan Education Society. Since then he is working as a professor of German in the Fergusson College.

But Prof. Ghārpure has a wonderful fund of energy and along with it great ambition. Hence he has become an active member of about a dozen societies and institutions in Poona, working either as President, or Vice-President, Chairman or Secretary.

Now to turn to his literary activities and their actual output. This output is enormous looking to the short time between the conclusion of his student life and his settled work as a Professor.

He had fondness for reading and writing Marathi articles and essays from his very young age. But unlike some impatient young writers he did not publish what he wrote in those early days. His first article was published in 1927 in the Nutan Marathi Vidyalyay Magazine. Since then he is continually writing for the numerous Marathi magazines. His literary activity has not resulted in any pecuniary loss to him, though he has not made any money out of it. Besides these stray writings Ghārpure translated a German novel into Marathi under the name Veḍāpisā. He has written a drama by name Gṛhapās which is still unpublished. At present he is engaged in writing a memorial volume on Mahādev Moreśvar Kuṇṭe. This is just in the fitness of things, Ghārpure being a maternal grandson of the Great Kuṇṭe.

His works are the following :—

1. Publication of all the writings of Āṇṇāsāheb Kirloskar, the father of Saṅgīt drama in Marathi; 2. Veḍāpisā (adaptation of a German novel); 3. Stray articles and writings in papers and magazines; 4. Life of Mahādev Moreśvar Kuṇṭe.

GAJĀNAN ŚRĪPĀD KHAIR

Gajānan Śrīpād Khair is a Yajurvedī Śākhīya Brahmin, his family being a permanent inhabitant of Poona. Gajānan was born in Poona about the year 1900. His father was a post-master but he died when Gajānan was only six months old. Thus he was left practically an orphan. For what could his poor mother do? She brought him up till Gajānan came of age fit for school instruction. She was an affectionate lady for whom Gajānan feels deep love and respect. On account of utter poverty of the family Gajānan had to learn under great difficulty and by self-effort. He had to be a Madhukarī like Mahādev Moreśvar Kuṇṭe. It is very difficult for a foreigner to know exactly what a Madhukarī is and how he lives. Madhukarī is a poor boy who begs from door to door and receives cooked food part of which he eats after going home and the remaining part he keeps for his night meal. He has to go about in hot sun, bare-headed and shoeless. Such is a brahmin Madhukarī! But many a brahmin boy has lived and learnt under such conditions, and attained fame and fortune in after life. Messrs. Ketkar and Kāniṭkar, seeing the hard life of such orphans and with a view to improve their lot started an institution called Anāth Vidyārthī Gṛha at Chinchwad near Poona where they could hire a building at a cheap rent for the accommodation of the orphans. They appealed to people who already gave Madhukarī (the daily cooked food) to the orphans to pay instead monthly contribution in kind or money to the institution where these orphans live. They were made to live as cheaply as possible and to do even their cooking and other domestic work by turns. Gajānan was admitted into Anāth Vidyārthī Gṛha when he was in the sixth English Standard. After completing his education he became a life-member of the institution and is now one of its prominent members.

Gajānanrāv passed his Matriculation examination in 1916, his B. A. in 1920 and his M. A. in 1923. Immediate-

ly he took up the work of the Anāth Vidyārthi Gr̥ha. By this time the Gr̥ha had been shifted from Chinchwad to Poona, the latter proving a more suitable place. Dr. Khair has in all given 12 years' service to his institution.

In 1931 Gajānanrāv went to America and studied there for two years getting A. M. degree (corresponding to M. A. of Indian Universities) of the Columbia University and Ph. D. degree of the New York University. Some pecuniary help was given to him by his Gr̥ha but he had to supplement it largely by doing odd jobs. He even cooked at the houses of Indians naturalised in America and thus got money for his education. All this hard and strenuous life of Dr. Khair bears out his innate love of learning. He not only learnt the subjects for his degree examinations but made a special study of the teaching methods and different courses of study taught to American boys so as to make them self-sufficient and capable citizens. From America he came to Europe and saw the educational systems of England, Germany, Russia and Switzerland and returned home in 1933. Then he wrote a big book in Marathi, giving an account of the system of education obtaining in each of the countries he visited. This is a very interesting book and gives very detailed information about the countries and their educational systems. After four years' stay and work in Poona Dr. Khair went to Japan in 1937 and remained there for six months. During this short stay he made a close study of Japanese education as he did that of European countries. On his way back he visited the beautiful island of Bālī where there is still a Hindu King and where Hindu civilization at the time of its spread beyond the boundaries of India is still to be seen.

Dr. Khair's literary works are the following :—

1. Jagātīl Samājakrānti va Hindusthān (Social revolution in the world and India);
2. Paścimātya Śikṣaṇ Paddhati

(Method. of Western Education); 3. Japāncī Jivankrānti (Revolution in the Japanese life); 4. Japāncī Śikṣaṇa Paddhati (Method of education in Japan — to be published); 5. Bālī Beṭātīl Bhāratiya Saṁskṛti (Indian civilization in the Bālī island).

MAHEŚVAR ANANT KARANDĪKAR

Maheśvar Anant Karandīkar is a Kokaṇasth Brahmin. He was born in 1909 at Chinchani, district Thana. He received his secondary education in Akola High School, Berar. His Higher education upto his M. A. was done in several Colleges i. e. Mission College, Indore; Sir Parashuram Bhau College, Poona and Wilson College, Bombay. He passed his B. A. and M. A. examinations in the first class with Marathi as his selected subject. Soon after he was appointed a professor of Marathi in the Lingaraj College, Belgaum. Though still young he has earned a good name as an efficient teacher of Marathi.

Now to turn to his literary work. Like Prof. Jog of Willingdon College Prof. Karandīkar began writing only after completing his College career and after being well settled in life. He seems to possess a facile pen and a fertile imagination, though he does not seem to have poetic power. For within a short time he has put considerable literary work. All his books are in prose. They are the following :—

1. Kucambaṇā Koṇācī? (Whose difficulty?); 2. Vāṅmaya Carceci Mulatattve (Principles of literary criticism); 3. Khāṇāvalice Phāyade (Advantages of a hotel) humorous essay. Karandīkar has edited Vāmaṇ Paṇḍit's poem 'Dvārakā-vijay (conquest of Dvārakā) as also some Sanskrit texts for college students. His literary activity in Marathi is due to his innate love of Marathi literature. He was influenced and induced to write in Marathi by his teacher Mr. Cincāḷkar. He has not made money by his writings so far.

G. B. BORVANKAR

1. Mahārāṣṭrācā Goṣṭirūp Itihās (1928); 2. Musalmāni Kārkirda.

Y. M. CAKRADEV

1. Svadeśi Sudhā (1930); 2. Udbhijaśāstra Praveśikā (1927).

SIDDHESVARŚĀSTRĪ CITRĀV

1. Bhāratvarṣiy Prācīn Caritra Koṣa (1932); 2. Ṛgvedāce Marathi Bhāṣāntar (1928).

K. B. DESMŪKH

1. Prācīn va Arvācīn Kṣhatriy yañcā sacitra itihās, Parts I & II (1930).

D. G. DHABBŪ

1. Samarthāñicā Mahārāṣṭra (1921); 2. Yaśodā or Janatā Janārdan (1931).

B. R. DHURANDHAR

1. Gitā Bodh (1931); 2. Life of Tukārām (1928).

DHANAÑJAY RĀMCANDRA GĀDGĪL

Dhanañjay Rāmcandra Gādgīl comes from the Province of Nagpur. His father Rāmcandra Bhārgav Gādgīl was a leading pleader at Nagpur. Naturally Dhanañjay was educated at Nagpur in the Paṭvardhan High School. For his higher education he was sent to England in 1918 and there he joined Queen's College Cambridge and specialised in Economics. Dhanañjayrāv came out of the University as a young man with a brilliant career and a keen desire to serve his country, having got M. A. and M. Litt. (Master of Literature) degrees of Cambridge. He returned to India in 1923 and was immediately taken up in the Finance Department of the Bombay

Government. But having a liking for teaching and research work he gave up his lucrative job and became the Principal of the Surat College. While there he became connected by marriage with the daughter of the great liberal leader of Mahārāṣṭra Rāv Bahādūr Kāle of Satara who had made up his mind to start an Economic Institute called 'The Gokhale Institute of Economics and Politics.' He made an endowment of a lac of rupees for the maintenance of the Institution. He appointed Dhanañjayrāv as the Director of the Institute. So he came over to Poona. He does Post-graduate teaching and devotes his main energy to the research work on Economic questions concerning India in general and Bombay Province in particular. So Gāḍgī's work being concerned with All-India problems is mainly done through the English language. Like that of Prof. Kāle Gāḍgī's Marathi writing is only a bye-product. Still he is a clear writer and his books are quite readable and full of information. His works are these:—

1. Hindusthāncā Ārthik Itihās; 2. Stray writings and articles in Magazines.

K. G. GHĀRPURE

1. Mahārāṣṭrātīl Sāp (1928); 2. Pānī āṇī Ārogya (1928).

V. H. GHĀRPURE

1. James Garfield (1930); 2. Nāṭyaśāstra (1930).

G. M. GULE

1. Hindusthāncā Rājya Kārbhār (1927); 2. Marāṭhyāñcyā Goṣṭī (1928).

P. P. GOKHALE

1. Gokhale āṇī History (1933); 2. Jāgrt Sātārā (1935).

V. V. HARĐĪKAR

1. Dakṣiṇ Haidarābād (1931); 2. Haidarābād Saṁsthān Varnan (1931).

MRS. APŪRṆĀBĀĪ DEŚPĀNDE

Mrs. Apūrṇābāī Deśpānde was born in 1911. She was a bright girl and throughout her educational course of Prof. Karve's Women's University she won prizes and scholarships and passed the graduate's examination of the University. She had a natural liking for poetry and literature from early age. She has written simple poems and stray pieces for children. She has also written short stories and dramatic pieces. She is still young and may produce many more literary books.

V. N. JACCAL

1. Śeṭ Hirācand Nemcand Dośī (1936); 2. Śrī Sadguru Śubharāy (1936).

B. B. JOŚĪ

1. Kṣetra Nirmaḷeśvar (1931); 2. Vajreśvaricā Itihās (1934).

B. R. JOŚĪ

1. Vividh Nibandh Saṅgrah (1927); 2. Rān Phule (1928).

D. S. JOŚĪ

1. Sulabh Śāstriya Dnyān (1931); Hindustāncā Itihās (1928).

P. G. JOŚĪ

1. Kokaṇaci Navī Bhātsetī (1933); 2. Kalami Āmbyāci Lāgvaḍ (1932).

Y. G. JOŚĪ

1. Saṅgīt Śrīmukhāt (1930); 2. Maṅgal Prabhāt (1932).

MORSEVAR GOPĀL KĀLE

Moresvar Gopāl Kāle comes from a Kokanasth family of Roha, district Kolaba. But on account of poverty it removed to Kāvaḍ near Bhivandi, district Thana where Moresvar was born in 1894. After his vernacular education was over he joined Government Training College, Poona and passed the third year's examination in 1913. Then he secured service for two and half years as a teacher in a Government School. Then he took six month's leave in 1916-1917 and used it for travelling. He was influenced to travel by reading a book of Satyadev named 'Ameriketil garib Vidyārthi' (A poor American Scholar) translated by Guṇājī of Belgaum. For, that book gave him the secret of travelling by a poor man, that secret being nothing else but to use his legs mostly and to spend money only when it was absolutely necessary. So Moresvarpant used the six month's leave in travelling as far Himālayan tracts of India and in seeing Nepal. Kāle had a robust constitution capable of bearing any strain. His dress in travelling was not like the usual loose dress of a Mahārāṣṭriyan but it made a fine impression. With his long woolen coat, with his strong and tall stick, with his close fitting cap and his small and light kit hanging from his shoulder, Kāle appeared a perfect pedestrian traveller. From that time he became known among his friends and acquaintances as 'Pāyī pravāsī Kāle (Pedestrian traveller Kāle).

Soon after his first trip Kāle left Government service and came to Poona. Here he was taken up as a Teacher in Nutan Marathi Vidyalay. Here he worked for about 16 years. There was some hitch between him and the authorities of the School and his services were dispensed with. Kāle regarded the treatment given to him as illegal and unjust. Kāle's Kokanī spirit of litigation became awakened which made him to file a suit against the School for his pay etc. The suit is still going on. Of course Kāle had to find out some

another job to get money and he became an agent of Commonwealth Insurance Company as also of Hind Benefit Society. All his pedestrian travelling was done while he was still a teacher in the school, his financial condition then being moderately satisfactory. So he could spend a little money and could use his long vacations for travelling. But since he left the school he could not find time to travel. It was only towards the end of 1938 that he travelled to Southern India and went as far as Rameshvar and to Malbar as far as Travancore. He returned to Poona quite recently (i. e. in the last week of January 1939) and of course he proposes to write soon an account of his trip. This would be his fourth travel book—the first three published years before have become very popular. Especially his book on Kashmere has gone into third edition.

Kāle has shown how a poor man can do and enjoy travelling and derive benefit from it without spending much money by doing most of travelling by walking from place to place and living in Sarāyās and Dharmasālās (free resting houses) to save money on hotels. He was prepared to receive help either in kind or money from charitably disposed people. Kāle's feat is wonderful and is sure to evoke admiration from one who knows his life. His books are the following :—

1. Māzyā Himālayātil Yātrā (1933); 2. Māzā Kāśmīrcā Pravās (1930); 3. Āmacī Mhaisūrcī Yātrā.

ĀNANDRĀV CANNĀPPĀ ŚĒDJĀLE *alias* AMBIKĀPRASĀD

Ānandrāv Cannāppā Śēdjāle *alias* Ambikāprasād belongs to Liṅgāyat community. He was born in 1908 in Sholapur and was educated there. He began his literary career in 1926 with the production of the short play named 'Tejasvī Tārā'. He has a facile pen and within just a decade he has brought out about half a dozen plays and half a dozen novels and short stories. The list of his would-be

plays and cinema tales is a large one indeed! He is just thirty years of age. So he promises to be a voluminous writer rivalling the literary giants of the last generation. He has also done journalistic work and is at present working as co-editor of *Sudarśan* a weekly paper of Sholapur.

His short play named 'Banāvātāncā Bāzār' is a social play about untouchability advocating removal in an interesting manner and pointing out the vice and hypocrisy of the higher classes of Hindu society. It is quite a readable play.

Y. M. KĀLE

1. Nagpur Prāntācā Itihās (1934); 2. Goṇḍa Lokāncā Itihās (1927).

ANANT KĀṆEKAR

Anant Kāṇekar was born in Bombay in 1905. On account of the early death of his father he was brought up by his mother and maternal uncle. His school education was done in the Cikitsak Samūh High School, Bombay. He passed his B. A. in 1927 from St. Xaviers College and his LL. B. in 1929. He practised three years but had no heart in the profession. He worked as director and secretary of 'Manvantar', a dramatic company of educated men and women started for staging new plays. But on account of internal quarrels the institution became short-lived. Anantrāv is at present co-editor of a newspaper named 'Citrā.'

He began writing poetry from his school days. But for writing it he wants to get a mood. As for prose writing he can do it whenever he desires to do so. He has so far written a large number of short stories and short essays. He had been to Europe and thereby has enlarged his experience. He has written an account of it serially in his paper. His works are the following:—

1. Cāndarāt va itar Kavītā; 2. Tuṭlele Tāre; 3. Jāgatyā Chāyā; 4. Gharkul (drama); 5. Sīmpale āṇi Moti; 6. Pikālī Pāne.

Y. G. KĀNETKAR

1. Life of Sakhārāmbāpū (1935); 2. Life of Arvind Ghos (1931).

G. N. KĀNĪTKAR *alias* BĀLŪKĀKĀ KĀNĪTKAR

1. Daridra Nārāyaṇāce Caritra (1931); 2. Svāvalambī Grām Ghaṭanā (1931); 3. Marāṭhyāñcyā Mulakhāt (1936); 4. Śetkaryāñci Chāvaṇi (1936).

ŚRĪNIVĀS NĀRĀYAṆ KARNĀṬAKĪ

Śrīnivās Nārāyaṇ Karnāṭakī was born in 1865 at Shahapur. His family belonged to the priestly class and as such in his early years young Śrīnivās was made to recite Vedas for four or five years. But his father, seeing the uselessness of that learning sent him to Shahapur School at first, then to Belgaum High School from where he passed his Matriculation examination in 1884. In his school career he was regarded as a bright boy though he was not very industrious and studious. Then he came to Bombay for his college education and studied there for two years. But on account of financial difficulty as also due to illness he had to give up his college career. He then took up service in the Customs Department. While serving here there was a theft of Rs. 2000 from the treasury for which Śrīnivāsrāv was rightly held to be responsible though the theft in reality was committed by the office peon. The superior officers as also the friends of Karnāṭakī knew that he was innocent. So he was continued in service after he had made good the stolen amount which he did with the ready help of his friends. After three years the theft was discovered and the peon was found guilty. So Government returned the sum of Rs. 2000 to Śrīnivāsrāv. Such was the due reward for his honesty. After faithfully serving Government Śrīnivāsrāv retired in 1920 and since that time he is staying in Poona, a fairly old man.

Though he used to write both in Marathi and English while he was in service, he devoted all his time and energy after retirement to literary work for which he had prepared himself by his stray writings in newspapers and magazines.

His chief literary works being biographical he may be called a biographer of modern times. Till now he has published four fairly big biographies of Dr. Bhāṇḍārkar, Justice Telaṅg, Dr. Bhāu Dāji Lāḍ and Śaṅkar Pāṇḍuraṅg Paṇḍit. These are all carefully written lives after securing all available information about these leaders of Hindu society. Śrīnivāsrāv has developed a fine sober style befitting a serious subject like biography. All his books are very interesting and are full of information and anecdotes about the people about whom he has written. All these biographies have been very well received by the public and have become a valuable addition to the biographical section of Marathi literature.

1. Life of Dr. Bhāṇḍārkar (1927); 2. Life of Dr. Bhāu Dāji Lāḍ (1931); 3. Life of Telaṅg; 4. Life of Śaṅkar Pāṇḍuraṅg Paṇḍit.

M. S. KELKAR

1. Mahātmā Gāndhī (1932); 2. Śiv Chatrapati.

G. V. KELKAR

1. Ṭīlakāñcī Bhāṣā Śailī (1931); 2. Vakilānā Samansa (1928).

G. D. KHANOLKAR

1. Lālā Lajapatrāy (1931); 2. Viṣṇu Govind Vijāpurkar (1928); 3. Prem āṇi Vidvattā va Itar Kathā (1932); 4. Life of Śrīpād Kṛṣṇa Kolaṭkar (1927); 5. Modern Literary Men (1927); 6. Essays.

MISS BĀLŪBĀI KHARE

1. Alaṅkāra Mañjūṣā (1931); 2. Striyāñcyā hākāṭicī Sudhāraṇā (1930).

S. D. KṢHĪRSĀGAR

1. Gomāntak Śuddhīcā Itihās (1931); 2. Dharma-vīra Kumāra Hakikatrāy (1932).

RAGHUNĀTH ŚĀSTRĪ KOKJE

1. Dharma Svarūpa Nirṇaya (1933); 2. Navā Ācāra Dharma (1936).

B. S. KOHAṬKAR

1. Khādyapadārthhāñce Pṛthakkaraṇa (1930); 2. Calcutta (1933).

M. P. KOLHE

1. Pañcāyat Kāmkāj (1932); 2. Pañcāyat Pradīpa (1932).

M. M. KULKARNĪ

1. Pūrva āṇi Pāścima āṇi Yuroṇāṭil Pravāsācī Ṭiparaṇe (1932); 2. Cakravartī Napoleon (1934).

B. N. KUMBHĀR

1. Āmacā alpā Pravās (1932); 2. Khedegāv va Śikṣaṇa (1932).

A. R. LĀGŪ

1. Life of Gopālārāva Govinda Paṭvardhana (1930); 2. Life of Puruṣottamarāva Dāji Paṭvardhana (1936).

J. S. MEDHEKAR

1. Kṛṣṇa Paricaya (1930); 2. Śāstrīya Sulabh Goṣṭhī (1931).

BĀLIBHĀI MEHTA

1. Khādī Mīmāṃsā (1930); 2. Vaibhav'sālī Hindusthān (1930).

G. A. MODAK

1. Yuropāce Ādhārastambha (1934); 2. Lahān Mulāṅcā Mahārāṣṭra (1934).

M. G. MODAK

1. Śikṣhaṇ Śāstra va Adhyāpan kalā (1931).

B. K. MORE

1. Nhāvi Jāticā Itihās (1928); 2. Nhāvi Samājācyā Unnaticā Rājmārga (1928).

G. P. MURDEŚVAR

1. Kaivalyasāgar (1931); 2. Dnyān Sāgar (1931).

V. R. NERŪRKAR

1. Marāṭhicā Saṁsār (1928); 2. Akabarāce Vedasā-dhan (1930); 3. Utkarṇhā (1936); 4. Nirzar (poems) (1936); 5. To Kṣaṇ (1924); 6. Dudhārī surī (1928).

DVĀRKĀNĀTH NĀRĀYAṆ RĀJE

Dvārkānāth Nārāyaṇ Rāje deserves a mention not because he was a great literary writer but simply for the singleness of purpose with which he studied his favourite subject. He wrote books on his favourite subject in simple and clear language with many examples of horoscopes of famous men.

Dvārkānāth Rāje was Kāyasth Prabhu by caste. He was born at Panvel, district Kolaba in 1883. For his secondary education he went to Kolhapur. After successfully completing his course he took service in the Postal Department and spent his life in the faithful discharge of his duty. It was at this time that he was led to the study of Astrology.

He quietly and in his leisure hours fully studied this subject and read both European and Indian books. He also studied the horoscopes of his friends and of famous men in India and outside. After such full equipment he wrote his three works :—

1. Jātaknidhi; 2. Jātakrahasya; 3. Jātaknidān.

G. B. NIRANTAR

1. Raṣiyācā Gāndhī (1933); 2. Hindu Dharmāvaril Kalāṅka (1935).

G. P. OGALÉ

1. America Part I & II (1932); 2. Edison (1932).

K. L. OGALÉ

1. Vedakālanirṇay (1928); 3. Kavikulaguru Kālī-dās (1934).

NĀRĀYAṆ MAHĀDEV PAṬVARDHAN

Nārāyaṇ Mahādev Paṭvardhan comes from a Kokanasth Śāstrī family. He was born at Poona in 1891. He was educated partly at Janjira and partly in Poona receiving his higher education at the Fergusson College, Poona and passing the B. A. and M. A. examinations of the Bombay University. Paṭvardhan was a mediocre student in the College. But he was attracted by Prof. Karve's educational work for the women of India and so he joined the body of the Life-Workers of the Indian Women's University.

Paṭvardhan showed his practical zeal for women's education by educating his wife at home and then sending her to England for further studies. She is now working as a Superintendent in Baroda State while Paṭvardhan is conducting the Society's Girl's School at Sholapur.

He has written a number of books mostly for the use of boys and girls of school age. He has specialised in the various branches of Geography and has written stories imparting geographical and other information to the young in an interesting manner.

His story named 'Āmacī Divālī' is a fine piece of literature. Similarly his other books are quite readable and instructive to the young. So Paṭvardhan hopes to become in time a writer for the young, like Vāsudevavrāṭ Āṭe of the previous generation. His books are the following :—

1. Āmacī Divālī; 2. Jagātil Mauj; 3. Jagātil Muḷe;
4. Sāmraṅjyātil Āpale Sambandhī; 5. Jagātil Pramukh Pike;
6. Āmacyā Indūce Śikṣaṇ.

B. B. PAVĀR

1. Life of Sambhājī Mahārāj (1928); 2. Life of Śāhu Mahārāj (1930).

L. PENPSE

1. Śetkarī (1933); 2. Gunhegār (1934); 3. Sāhitya-va Samājajīvan (1935).

MAHĀDEV LAKṢMAṆ KHĀMBETE

Mahādev Lakṣmaṇ Khāmbete is a Kokaṇasth Brahmin hailing from the virile land of Kokaṇ. Mahādev was born at Anjarle (Murdi) district Ratnagiri in 1868. He passed his matriculation examination from Ratnagiri High School in 1889 and his district pleader's examination in 1893. He immediately settled at Jalgaon and made his mark in the profession. So he had a very lucrative practice. But Khāmbete was a versatile man. After having made money by his legal profession he turned to another lucrative business i. e. that of a jeweller. Here too he made his name as an expert jeweller and made large profits in this business. While he was in his business he applied his mind to the science of jewellery and wrote the following three books. It is these

books that give him a place in this history. But before referring to his books let me complete his life sketch. Mahādevrāv was a very liberal-minded man. He made money but he gave it freely to all good causes that appealed to him. His charities have been numerous. They were given with fine discrimination. He gave donations to the schools of the district where he was brought up. Next, he gave money to an institution started in the district where he practised and made money. Lastly he helped liberally all causes calculated to do good to the country at large. His books are the following :—

1. Mauktik Prakāś (1927); 2. Ratnapradīp, Part I (1931); 3. Ratnapradīp, Part II (1936).

G. P. PETHE

1. Life of Henry Ford (1930); 2. Life of Edison (1931).

R. G. PRADHĀN

1. Deśa Sevā (1930); 2. Plato va tyāce rājakiy vicār (1930).

K. N. PUJĀRĪ

1. Kṣetra Gāṇagāpūr Varṇan (1930).

R. G. RĀṆE

1. Life of Pratāpsimha Mahārāj (1929); 2. Life of Catursing Bhosale (1933).

K. S. RISBŪP

1. Gitā Paricay (1928); 2. Ukhāṇe (1930).

G. R. SAṄGORĀM

1. Mahātmājīñce Vāiceroyās Patra (1930); 2. Mithācī Mohīm (1930).

ŚRĪPĀD RĀMCANDRA ṬIKEKAR

Śrīpād Rāmcandra Ṭikekar is the son of the famous reporter of Kesarī and the great Marathi writer Dhanurdhārī. Śrīpād was born at Sholapur in 1907. He received his school education at Sholapur and his College education at the Willingdon and Fergusson Colleges. But he left his course in the middle in pursuance of the non-co-operation movement which captivated the minds of the young men. Then Ṭikekar took to literature and especially to his father's work of a reporter. But he became more enterprising than his father by going to the North Western Frontier of India and beyond and wrote accounts of his travels. His principal literary works have been connected with his travels and his work as a reporter.

His first work is named 'Śimhālā Śaha.' This is a historical book giving the past and the present history of Afgānīsthān. It is a readable book but there are too many quotations from original sources which disturb and distract the attention of a reader. What the general reader wants is a plain and simple account of the things which he has seen and experienced. The style of the book is clear, simple and quite intelligible.

His second book is given an alliterative name 'Musalmānī Mulukhātīl Musāpharī.' This is a travel book of about 200 pages. Ṭikekar went as a correspondent of the Kesarī newspaper to Afgānisthān, Iraq, Mesopotamia, and Baluchisthan. He went via Peshawar and returned via Quetta. He got interviews with big and influential people in the countries he visited. For, in modern times the correspondent of a paper is an important person. This is quite an interesting book. It gives interesting accounts of the several countries, their present condition and the manners and customs of the people there. The style is simple and clear.

Ṭikekar's third book is probably the first of its kind in Marathi. It is named 'Bātamīdār' (correspondent). This

is a book of about 300 pages. It is both interesting and informing. The writer gives at first a brief account of the art of journalism and then he gives detailed information about several kinds of reporters and the qualifications, mental and physical, required for success in their special work. He has given five actual examples from newspapers of good and bad reporting. This is a fine book indeed.

1. Bātmidār (1934); 2. Musalmānī Mulukhātīl Muṣāpharī (1931); 3. Sīmḥālā Śaha (Description of Afgānisthān) (1930).

REV. D. S. SĀVARKAR

1. Life of Parākramī Sandeṣṭā Irmayā (1924); 2. Life of Mahāvīr Kaupen (1924); 3. Antar Śuddhi āṇi Mātr-padācī yogyatā (1928); 4. Candra Līlā (1928); 5. Vyāvahārik (1928); 6. Yeśūviṣayī Suras Goṣṭī (1927); 7. Taraṇopāya (1931); 8. Paul Sādhūce Caritra (1931); 9. Saṅkā Nivṛtti (1932); 10. Dīn Mālā or Mary Slaton (1929).

BHĀSKAR KRṢṆA UJAGARE

Bhāskar Kṛṣṇa Ujagare was born in 1887 in Bhamburda, a suburb of Poona. His father was a Marathi school teacher in a missionary school. Bhāskar was left an orphan by the sudden death of his parents during one of the plague epidemics of Poona. Bhāskar was educated at Ahmednagar Mission School and there he came to know the Rev. Ṭīlak, the poet, from whom and from Bhārḍe, a teacher in the Mission School Bhāskarrāv derived his fondness for literature. From this time he began to write verses. Some of his verses are very fine and they are incorporated in the Marathi prayer book. Bhāskarrāv's eyes became spoiled and he went to Miraj Hospital where the eye specialist cured Bhāskarrāv's eyes. This he regarded as a grace of Christ and made a vow to devote his time for the improvement of Indian Christian people. He wrote on a variety of subjects in various papers

and roused public opinion. He did his best to interest his people in Marathi language and literature. He was the organising genius of the Indian Christian literary conferences held at Nasik, Bombay and Nipani between 1927 to 1933.

Ujagare published Rev. Ṭīlak's poems in two volumes and he had prepared the materials of the third volume. So also he wrote a brief history of Marathi literature developed by Indian Christians. He later on lived at Saswad and formed there a society for discussing religious subjects common to all religions. His writings and public work show that he was not a bigoted Christian but liberal in spirit. He died suddenly while being operated upon for tonsils in 1935.

1. Nārāyaṇ Vāman Ṭīlak (1928); 2. Taraṇopāy (1928); 3. Ekā Kārāḡṛhavāsi ḡṛhasthāce ātmavṛtta (1928).

DATTĀTRAYA VIṢṆU PĀRKHE

Another prose-writer from the school teachers' class is Dattātraya Viṣṇu Pārkhe. He was born at Miraj in 1891. He was naturally educated at Miraj and for higher education he had to go out first to Kolhapur and then to Poona, and passed his B. A. and M. A. examinations from the Fergusson College. Being a State subject he was taken up as a teacher in Miraj High School. After the retirement of the Headmaster of that school Pārkhe was made the head of the High School, a position he is still occupying. Besides this work of the High School Pārkhe has to do in addition the work of the Inspector of State Schools.

Soon after becoming a teacher Pārkhe took to literary work and began to write on a variety of topics in Manorañjan of Bombay. Subsequently he wrote two independent books named 1 'How to conduct oneself in life' and 2 Tukārām. Both the books are highly spoken of by Marathi critics. I have myself written an appreciative preface to his first publication.

DATTĀTRAYA SĪTĀRĀM PAṄGU

Dattātraya Sītārām Paṅgu comes from a very respectable and Tainātdār family from Kolhapur State. Dattātraya's father was a famous pleader of Kolhapur. It was a big family.

Dattātraya was born at Kolhapur in 1898. Naturally his primary and secondary education was done at Kolhapur ; while for his higher education Dattātrayapant went to the now defunct Deccan College at Poona and passed his B. A. and M. A. examinations with Marathi as his special subject. Immediately in 1926 he was appointed a professor of Marathi in the Rajaram College, Kolhapur, a position which at present he is occupying. He soon became a member of the Marathi Board of the University. As every professor with a literary liking begins writing in Marathi in these days so Paṅgu also began writing stray articles on Marathi literature for magazines. He took to the study of Mahānubhāv writers. In quick succession he edited and published 'Vatsalāharaṇ' and 'Rukmiṇīharaṇ' of Śāmrāj. Another old Marathi poem of poet Nāgeś with the title Sītāsvayaṃhvar was edited and published by Paṅgu. Then he wrote a short biography of Cakradhar, the founder of Mahānubhāv Panth and also wrote a critical life of Śāmrāj whose poem Paṅgu had already published.

SAKHĀRĀM GOVIND VIRKUD

A writer at present in Kolhapur State service like Paṅgu comes from the Janjira State and belongs to the non-brahmin community of that State. His name is Sakhārām Govind Virkud. He was born at Janjira in 1894 and he received his early education at Janjira Murud. But for higher education he went to Bombay and joined the Wilson College and from there passed his B. A. examination in about 1924. Having a literary liking from his early age and some poetic talent he started a literary magazine called Mahārāṣṭra Sāhitya with the collaboration of Govindrāv Ṭipṇis who was then a professor of Marathi in the Elphinstone College. On

account of the well-established position of Prof. Ṭipṇis in the literary circle and on account of his important contributions the magazine soon came to be recognized as a promising and interesting magazine. But Virkuḍ's literary and political ambitions came in the way of the steady progress of the monthly. For, he first began to publish independent literary works such as Ṭipṇis' summary of Kauṭilya's Arthaśāstra, Prof. Bhāṭe's 'Prem kī Laukik' (Love or respectability) and other smaller books in quick succession. This was a great strain upon the finances of the monthly. Moreover as a non-brahmin Virkuḍ contested an election of the Bombay Council. He lost heavily in this election, so the whole concern went into liquidation and all the ambitious projects of Virkuḍ fell to the ground. Fortunately for him he was taken up as a Marathi teacher in Rajaram High School, Kolhapur, a position he still holds.

Virkuḍ besides writing stray poetical pieces on historical subjects has published poems in Povāḍā form on Viraratna Bāji Prabhu and Tārābāi. He is a poet of moderate poetic talent.

DATTĀTRAYA BALVANT MUDGAL

Dattātraya Balvant Mudgal is a Deśasth Brahmin hailing from Mudgal a village in Nizam's territory. He was, at Shirur, Ahmednagar district in 1901. He was an under-graduate and then took to service. He began writing in Marathi from 1921. He wrote on a variety of topics in prose and poetry and published his writings in the important newspapers and magazines of Mahārāṣṭra. He also wrote a social novel named 'Sarvasva.' His attempt was to depict the village life of the lower strata of society in their own language, an aim in which he has moderately succeeded.

Mudgal had two very exceptional experiences, his dangerous experience of being half-drowned in Kalyan floods and his strange forgetfulness in which he ate the dry dates

given by a Māntrik (magician) for removing the blindness of his brother. Such exciting and never-to-be forgotten experiences are sure to make a man communicate his feelings in literature.

V. A. MODAK

V. A. Modak is a Kokanasth Brahmin. After passing his B. A. from the Fergusson College he joined the staff of the Hindu Widows' Home and later on he was taken up as a life-worker after he passed his B. T. examination. He is now conducting the Satara Kanyāśālā of Karve's Society. His special subject is Geography. He has written the following books on the subject. They are good readable books both for children and for young men and women.

1. 'Bhūgolāvaril Kāhī Vicitra Prāṇī (Some strange animals on the earth);
2. 'Bhūgolāvaril Sāhasi Pravāsi' (Adventurous travellers of the earth), Part I & II;
3. 'Bhūgolāvaril Vanaspatice Pradeś (Vegetable parts of the earth);
4. Bhāratiy Bāndhavāñce Bhūpradeś (Provinces of brother Indians).

SĪTĀRĀM SAKHĀRĀM SARPĀTIL

Sītārām Sakhārām Sarpātil is a Marāṭhā gentleman from a respectable family from Kurundwad State, Southern Maratha country. He received his Marathi education at Kurundwad and then he passed the third year training examination of Kolhapur State. After passing it he became a teacher and is at present working as a lecturer in the Kolhapur Training College.

He has upto now written more than a dozen books on a variety of subjects. His poetical efforts are seen in his poetical versions of Bhagavadgītā and Meghadūt, two classical works in Sanskrit but entirely different from each other. To write either in prose or poetry versions of the Bhagavadgītā is a favourite topic of all our Marathi poets. Marathi versions of Meghdūt are not so numerous. Still half a dozen attempts

are to be met with. Sarpāṭil's poetical pieces are worth reading and indicate a moderate degree of poetical talent in the writer. But they cannot come up to the level of the excellent poems of Kṛṣṇaśāstrī Ciplūṅkar and Lakṣmaṇśāstrī Lele.

Sarpāṭil's other books are written in prose and are mostly intended for school-boys. As such they are worth reading. The language is simple and flowing.

Sarpāṭil has written a book on the several teaching methods in vogue in Europe and America. As an introduction to the subject it is a good book and gives a clear but brief exposition of each method of teaching.

V. S. VĀKASKAR

V. S. Vākaskar is a Kāyasth Prabhu by caste. He was born at Dhari in Kathiawar in 1884. All his education was done at Baroda. But on account of poverty and sudden death of his father while the boy Vākaskar was in the Matriculation class, he had to leave school. But his great self-sacrificing spirit, his love towards his father and his great courage and patience at a very tender age are seen in his giving his very flesh for being put into the bleeding wound of his father.

After the sad and sudden death of his father in spite of what he did for him to save his life, the young Vākaskar had to take to service and naturally he joined one of the Departments of Baroda State. There he served in several capacities and now holds a position of honour in State service.

Vākaskar had a liking for literature from his young age. He is a prolific writer. But his taste is towards history and historical writings and historical research. In fact, he followed in the footsteps of the great historian Govind Sakhārām Sardesai.

Vākaskar has translated more than half a dozen books from English into Marathi such as, 'The Three Musketeers'; 'Life of Śivājī' by Yadunāth Sarkar; 'Lives of the Marathi Rājās of Tanjore'. His independent works are about the Gāikavād family and about lives of lesser known personages of history. Besides these books he has written many critical essays on historical subjects. He is a very careful research scholar. But he is very severe and cutting in his criticisms. All his books are quite readable and are a valuable addition to Marathi historical literature.

All the following eight persons are constant writers of the *Śṛṣṭidnyān* magazine.

GOPĀL RĀMCANDRA PARĀÑJPE

Gopāl Rāmcandra Parāñjpe comes from a Kokanasth family from Poona. However he was born at Karwar in 1891. Naturally all his education was done in the several institutions of the Deccan Education Society, Poona. For further higher studies in science and particularly Physics of which he became very fond he went to Germany and studied science in the Heidelberg and Berlin Universities from 1911 and 1914. But unfortunately for him the Great War broke out in Europe and he had to hurry back to India without getting Ph. D. degree though he was fully prepared for it and though he eminently deserved to get it. After his return to his country he went to Bangalore and did some fine research work there. In 1920 he was appointed a Professor of Physics in the newly started Royal Institute of Science at Bombay. He became the Principal of the Institute, an honour which an Indian had not got till then. At present he is the Principal and being comparatively young he may be able to do very useful work in that capacity.

Soon after he was appointed as a teacher he made his name as the most capable and popular teacher of science.

He was very adept in treating the most difficult problems of higher Physics. He was particularly fond of delivering public addresses with lantern slides on the most wonderful discoveries in higher Physics. He had made a special study of problems like the X-rays and other newly discovered rays, the origin and splitting of atoms, radio activity, the wonderful film industry and manufacture of films. His power of clear exposition of the most difficult problems which even to educated men appear so perplexing is rare indeed. He is endowed by nature with a powerful but sonorous ringing voice. To hear his lectures is really an intellectual treat. Very few professors in Mahārāṣṭra possess this wonderful gift of Parāñjpe.

Now to come to Gopālrao's literary activity. He has a liking for literature, writing from his very young age. He wrote short articles in Karamaṇūk. He was the principal person in starting in 1928 with the help and co-operation of his young and enthusiastic friends, the first scientific magazine in Marathi by name Sṛṣṭidnyān (Scientific knowledge). He has been a regular contributor to the magazine. Technical terminology of the several sciences is a subject to which he has given great attention. He was and is the president of the Committee appointed at Baroda to settle the technical terms for English words. His big book on this subject is nearly complete. This book would be a great literary work on the part of Parāñjpe. For such a work involves an amount of thought and consideration and power of comparison between the terms in the several languages and their significance. Prof. Parāñjpe will have accomplished a great feat. He has spent so far over Rs. 2000 for this scientific hobby of his. But it is a hobby which benefits the Marathi language and literature.

DINKAR DHONDO KARVE

Dinkar Dhondo Karve is the second son of Āṇṇāsāheb Karve. He was born in 1899 at Poona. After completing

his education in Poona, he went to Bangalore for further studies and passed his M. Sc. Then he went to Germany and studied Chemistry at Leipzig and Berlin and won the Ph. D. degree. Thus fully equipped he became a life-member of the Deccan Education Society, thus following the foot-steps of his father in a spirit of self-sacrifice. He married an equally educated lady, Irāvātībāī, daughter of Mr. Karmarkar. Mr. Karmarkar is an enterprising engineer and merchant who went to Burma and prospered there. Irāvātī is also an M. A., Ph. D., her subjects being Philosophy and Sociology. She is also working as a professor of Philosophy in the Fergusson College. Both husband and wife are working in the same institution in the same capacity, a very rare thing still in India.

Dinkarrāv's chief contribution to Marathi literature is his constant and regular writing to *Śṣṭidnyān*, a monthly scientific magazine devoted to short essays on scientific subjects, giving short lives of great scientists, and finally mentioning every month scientific facts, more interesting than fiction. Besides these serial and stray scientific writings Dinkarrāv has independently written the following books:

1. *Sulabh Śāstriya Dnyān* (Easy course of lessons in science);
2. *Śāstriya Nibandhmālā* (Scientific essays);
3. *Śālopayogī Rasāyan Śāstra* (Text-book on Chemistry).

KAMALĀKĀNT VĀMAN KĒLKAR

Kamalākānt Vāman Kēlkar was born in 1902 at Dhupdal, near Gokak, district Belgaum. He was educated in the Poona High School and received his College education at the Fergusson College and passed his M. Sc. with Geology as his special subject. Then he became a professor of Geology in the Fergusson College and later on he was made a life-member of the Deccan Education Society, Poona. He has written so far about four essays in English on the

geological stones of Mahārāṣṭra. His Marathi writings are the following :—

1. Three humorous articles; 2. Seven scientific essays.

S. A. PARĀṆDEKAR

Prof. Parāṇḍekar is a son of Dr. Ātmārām Gopāl Parāṇḍekar who practised as a private doctor at Kolhapur. Young Parāṇḍekar was born in 1906 at Kagal in the house of his maternal uncle, Khājagī Kārabhārī of Kagal State. On account of the sudden and premature death of his father young Parāṇḍekar was left an orphan and his mother had to bring him up and arrange for his education. He received his secondary education at Kolhapur and passed his Matriculation in 1922. For his University education Parāṇḍekar successively went to several colleges in the Presidency having a provision for teaching science but ultimately passed in 1927 his B. sc. from the Royal Institute of Science in the first class. He won the Akabarnvis Scholarship. With this pecuniary help and under the fine guidance of Prof. Ajrekar, young Parāṇḍekar got M. sc. degree by writing and publishing a thesis on Botany in 1929. Immediately he was appointed a professor of Biology in the Rajaram College, Kolhapur, a position he is still holding.

Prof. Parāṇḍekar has written many an article on his research work in English magazines, Indian and Foreign. He was induced to write in Marathi by the constant reading of *Sṛṣṭidnyān*, the Marathi scientific magazine (an indirect advantage of the publication of the magazine over and above the direct one of imparting western scientific knowledge to the general public). Accordingly he has written in *Sṛṣṭidnyān* magazine so far about a dozen articles on several aspects and subjects in the science of Biology. The only independent book that he has published is *Sulabh Vanaspati Vidnyān* (Easy course on the Science of Botany).

P. R. ĀVAṬĪ

P. R. Āvaṭī is a descendent of Nāro Govind Āvaṭī who rose to a high position in the reign of Bājirāv the Second. Young Āvaṭī was born in 1887 at Malunje (Budruk), district Ahmednagar. He received his secondary education in Ahmednagar Education Society's School. For his college education he joined the Fergusson College, Poona and passed his B. A. examination with Biology as his special subject. Then for further study of science he went to England and secured many a degree from English universities. On his return home he was appointed as a professor of Biology in the then newly started Royal Institute of Science where he is still working as a senior professor of Biology.

In the early days of *Sṛṣṭidnyān* magazine Āvaṭī wrote constantly on a variety of topics concerning Biology. But latterly he writes in it only off and on.

VIṢṆU NĀRĀYAṆ GOKHALE

Viṣṇu Nārāyaṇ Gokhale was born in 1890 at Poona. He received his University education in the Poona colleges and got the degrees of B. Sc. and B. Ag. Then for further studies in science he went to England where he secured the degree of Ph. D. and diploma of D. I. C. After returning from England Viṣṇupant was taken up in Government service in the Education and Agricultural Departments. So at first he worked as a Professor in the Poona Agricultural College and now he is working in the Agricultural Research Branch being the head of the Dry Research Station at Sholapur. He first wrote in Marathi in 1927 and since that time he has been writing almost continuously either for the Marathi Scientific magazine or in the form of independent books. Besides his articles in the *Sṛṣṭidnyān*, the following are his independent books :—

1. Paśu, Pakṣī va Itar Prāṇī (Beasts, birds and other animals);
2. Vanaspati-jīvan (Plant life);
3. Sṛṣṭi-nirīk-

ṣaṇ, Parts I, II & III (Observation of nature); 4. Vilāyatetīl Ajab Goṣṭī (Wonderful things in England); 5. Sṛṣṭīl Camatkār Parts I & II (Wonderful phenomena in Nature).

K. S. MHASKAR

Dr. K. S. Mhaskar was born in 1879 at Nasik. He received his secondary education first at Thana and then in the Poona New English School. For his Arts course Mhaskar attended the Fergusson and Elphinstone Colleges and obtained B. A. and M. A. degrees. Then he joined the Grant Medical College and obtained several degrees in the several subjects of medical science. Then he went to England and there too he won many degrees and diplomas. Mhaskar is probably the first brilliant scholar who showed his proficiency both in Arts and Medicine. His varied studies and versatility may be compared with those of an older and highly respected gentleman, Dr. Gopālrao Tāmbe of Indore. On account of his brilliant career Dr. Mhaskar was taken up in the Indian Imperial Service and was given the plague research work in the Parel laboratory. Practically all his service was done there though he was entrusted with different kinds of research work as necessity arose. While at Parel he has continuously done research work and has written articles on Hook-worm, Malaria, Dysentery etc.

But two of his researches came to the knowledge of even the common people who have admired the patience and sincerity of conviction of the doctor.

Dr. Mhaskar has tried to find out whether, as alleged very confidently by many a man, there is any real and reliable medicine or Mantra (spell) by which a person smitten with a serpent-bite can be or has been cured. About this matter he made immense enquiries and did a lot of experimental work by studying the serpents in the laboratory. He is firmly convinced by all this observations, experiments and enquiries made from medical men and magicians that there is no truth in the alleged cures from serpent-bite. He

has thrown a challenge to the mantra-reciters for many a year but it has not been accepted so far.

In addition to the research work on serpent-bite, Dr. Mhaskar's Āyurvedik research work, his critical study of old medical works and his testing the efficiency of Indian drugs have appealed to the public mind and as stated before educated people have admired his wonderful and patient work in this line.

Dr. Mhaskar's domestic life has been very unfortunate. His only daughter died soon after her marriage. He also lost his wife. Two domestic calamities of this kind would have become unbearable to an ordinary man. But Dr. Mhaskar is patiently bearing the misfortune all these years and devoting all his time, money and energy to the progress of the Maternity Home which he started and is conducting with his money. Such self-sacrifice and such devotion to the single cause of medical relief to women is rare among us.

Dr. Mhaskar was so much absorbed in his research work that he could not find time to write in Marathi, still he has written stray articles on the subjects of his research in Marathi. He writes on and off in the *Sṛṣṭidnyān* magazine. A more serious work of his is the translation with explanatory notes of the old Sanskrit medical books. He has also re-edited Messrs. Kirtikar and Basu's books on the medical plants of India.

LATE-COMER WRITERS.

My readers will be surprized to see quite a separate section substituted in the place of the usual one of Christian, Israel and European writers. But I was obliged to do this by the fact that those writers dwindled in this period to a negligible number. But the far more important reason is that information about living writers who are scattered throughout the Marathi-speaking country and whom I had addressed letters requesting them to send information about themselves, came

too late to be put in its proper place. Further, information about dead authors already published in less known magazines did not become available till the very last movement. So I made up my mind to give promiscuously an account of these late-comers.

These writers naturally form a motley crowd. They consist of poets, dramatists, novelists, prose-writers, story-writers, journalists and what not ! But I am not sorry for what has happened and I hope my readers too will not feel grieved but on the contrary they will be glad to read this closing portion of the chapter. An appropriate simile suggests itself to me as regards this last section of the chapter. The whole of my History may be regarded as a literary feast consisting of ten courses and as in a European dinner the last course consists either of sweet pudding or ice-cream, so my last section will serve as literary pudding or ice-cream and I hope it will be eaten with relish and taste by the diners ; or to vary the simile I may say that the last section is like an Indian dish called ' Kaḍbole ' made out of the flour of 18 kinds of grain. With this explanation for a change in the chapter I proceed to give an account of these late-comer writers arranged partly on the principle of chronology and partly on that of seniority.

ANANT VĀMAN BARVE (1856-1923)

Anant Vāman Barve belongs to what I may call the second batch of Modern marathi dramatists, the first one being that of Messrs. Trilokekar, Kirloskar, Ḍoṅgare and Deval. So an account of his dramatic activities ought to have found a place earlier in my history. But till now I could get no detailed information of his life-work and literary legacy. For, I could not find it in books, where it was naturally expected, such as Śaṅkarrāv Muzumdār's magazine ' Raṅga-bhūmi ' or his more permanent book on the lives of the dramatists of his time or in similar books dealing with dramatists and dramaturgy. The truth must be confessed

that Anantrāv's very humble position, his simple and unimpressive appearance, and his constant association with second class and third class actors and workers in the dramatic line led to the neglect of his literary efforts and of his admirable self-sacrificing attempt to establish a Nāṭyasamāj (Association of dramatic companies). He successfully held Nāṭyasammelans for a number of years in Poona and elsewhere and tried to enlist the active sympathy and support of the public for the improvement and progress of dramatic companies, the class of actors and lastly of histrionic art in Mahārāṣṭra. The gatherings and conferences held by Anantrāv were quite successful but did not leave any permanent impression upon the educated people and they ceased to be held as soon as the guiding hand of Anantrāv disappeared. In fact, I must confess that Barve met at the hands of the Poona public the proverbial treatment that 'a prophet is never honoured in his land'. But it is a fortunate thing that the merit and value of the great literary legacy left behind by Barve is recognised and appreciated by some educated young men of Nagpur. At the beginning of the year 1929 through the efforts of Dr. Barve (Anantrāv's son), Mr. Gaḍkari, Mr. Māḍkholkar and Miss Jayavant, a very successful dramatic gathering was held under the auspices of 'Abhinav Nāṭya Mandir (New temple of dramaturgy)' started some time back and continued since then through the enthusiasm of Dr. Barve and his friends. This society has appointed a committee of Messrs. Banahatti, Bhole and Nene to make researches in Barve's literary remains and to prepare press copies of writings worthy of publication.

As a preliminary to this literary piece of work Messrs. Banahatti, Bhole and Nene have published a brief biography of Barve. This pamphlet was recently sent to me by Dr. Barve. I could, therefore, write a detailed account of Anantrāv Barve.

Anant Vāman Barve was born in 1856 probably at Manmad, district Nasik. For, his father Vāmanrāv, coming

from a very well-to-do and respectable family, had to take to railway service on account of the reduced condition of the family about the time of the birth of Anant. Vāmanrāv seems to have been soon transferred to Berar. So Anant was sent to Poona where his grand parents were living. They performed with great pomp the thread ceremony of young Anant. After the ceremony he was sent to his father's station Nandgaon where young Anant stayed continuously for about five or six years and so was able to complete his vernacular education upto sixth standard. For further education he was sent to his maternal uncle's to Poona where he studied regularly and zealously upto the Matriculation standard. This was the period in which the first makers of modern India like Messrs. Deśmūkh, Sārva-janik Kākā, Rānaḍe, Ciplūṅkar, Ṭīlak and Āgarkar lived and produced by their stirring writings in papers and speeches on the platform a tremendous impression upon the minds of the public and especially upon those of young men. So it was quite natural that young Anantrāv should be inspired by their writings. This was made obvious by his resolve not to seek Government service but to devote his main time and energy to the public good against the wishes of his parents. But he knew also his responsibility as a married man to make money by the sweat of his brow. So he took up the service of a teacher in a private school at Ghodnadi, district Poona. But as soon as the Āryabhūṣaṇ Press and Kesarī weekly were started by Messrs. Ṭīlak and Āgarkar in 1880 Anantrāv returned to Poona and became a corrector and reviser of proofs in the press. By this service he came into close and intimate contact with those inspiring personalities. By then his ideas and ideals were once for all moulded and confirmed. This became manifest by his starting a magazine called Rājahanṣa (Royal Swan) in 1882 on the express model of Nibandh Mālā which was closed by that time. Barve conducted his magazine for five or six years during which period he wrote two dramas—his first drama being a

farce named *Patrakartyāñcī Sabhā* (Meeting of newspaper editors) and another named '*Bharat-Bheṭ*' dealing with the pathetic meeting of Bharat with Rām after his banishment to the forest. Both these early attempts of Anantrāv were only moderately successful but they show his leanings towards dramatic literature. These were strengthened by Viṣṇuśāstri's essay on drama. The need of getting money led him to write dramas and give permission for their performance to dramatic companies. Being absorbed in this work Anantrāv had to stop his *Rājaharṣa*. From that time his literary activity went on ceaselessly till his death.

Between 1891-1896 Barve wrote five dramas i. e. '*Śukarambhā*', '*Gopīcand*', '*Rāṇā Pratāpsimha*', '*Dhruv caritra*', and '*Mātrśikṣāprabhāv*'. Some of these dramas were staged by Mahārāṣṭriyan companies and became moderately successful. In 1896 Barve started a press called *Vidyābhūṣaṇ* (Ornament of learning) and a weekly newspaper named '*Lokasevā*' (service of the public). He made both concerns successful and so these eight or ten years were years of his comparative prosperity. His younger brother Gaṅgādharpant came to Nasik to help Anantrāv in his work. But he quarreled with Anantrāv about the ownership of the press conducted in his own name alone. Anantrāv generously gave away the whole concern to Gaṅgādharpant without taking his own share in it and returned to Poona. From 1896 to 1908 Barve wrote '*Lokamatavijay*' (Victory of public opinion), '*Sudām*', '*Pralhād*', '*Śāradāmaṇḍan*', '*Veṇisamhār*', '*Uttar Ramcarita*' and '*Samajuticā Ghoṭālā*'. '*Lokamatavijay*' is an allegorical drama on the model of Sanskrit '*Prabodh Candrodāy*'. It deals in an interesting way with the discontent growing among the people of India due to the reactionary policy of British bureaucracy. '*Samajuticā Ghoṭālā*' is an adaptation of Goldsmith's '*She stoops to conquer*'. Out of his eight or nine dramas this is the only drama adapted from an English drama; all the rest of Barve's dramas are based on Paurāṇik stories. Besides these

actual dramas that Barve wrote he was busy with schemes for the purpose of the improvement of dramatic art. So in 1904 he started a magazine by name Nāṭyakalā (Histrionic art) but it proved short lived and came to an end after five or six years in about 1910. It was in 1905 that through the strenuous effort of Barve the first Nāṭya Sammelan with the establishment of a permanent Association of Bhārat Nāṭya Samāj (Association of Indian Dramaturgy) was held under the presidentship of Dādāsāheb Khāparḍe, a leading public figure of Berar. His second activity was the starting of an 'Actor's Studio'.

He had the misfortune to lose his wife and his second son in 1916. But even under such clouds of calamity Anantrāv's literary activity did not cease. His adaptation of 'Antony and Cleopatra' by name 'Śṛṅgārmañjarī' was staged and became very popular. It would be an interesting study to compare this adaptation with that of Prof. Vāsudev-rāv Kelkar. 'Piśāca Vivāh,' 'Āṇṇāsāhebāñci Dhāndal,' and 'Saitān' are all adaptations from English dramas. But it is no use merely naming drama after drama which Anantrāv wrote till his death. Let me now show to my readers the vastness of his literary legacy which is now being systematically investigated, as stated before, by Messrs. Banahattī, Bhole and Nene.

Barve wrote in all about 50 dramas small and great including operas and prose dramas. Out of this number about half are published and the other half await publication. His other literary writings contain biographies, histories, critical articles, and essays on all manner of subjects and reach the stupendous and astonishing total of about 75 books. What a wonderful legacy! Of course Barve's writings do not come in the first class of Marathi literature. But they certainly occupy the second best place and are calculated to contribute towards the amusement and enlightenment of the literate public of Mahārāṣṭra.

NĀRĀYAṆ MURLĪDHAR GUPTĒ *alias* 'BEE'

Nārāyaṇ Murlidhar Gupte is a poetic luminary of modern times illuminating the literary firmament along with Messrs. Govindāgraj, Thombare and Rendalkar. As all his poems were published at intervals in magazines under the English pseudonym 'Bee' and never in his name even once, as he lived away from the centres of Mahārāṣṭra and as he was of an extremely retiring disposition and indifferent to fame or name, his real name is not known even to those who take interest in Marathi literature. He is an old man now enjoying his well earned rest of many years from Government service.

Nārāyaṇ Murlidhar Gupte is a Kāyasth Prabhu by caste. He was born at Buldhana, a district town of Berar in 1872. All his education was done in Berar and after finishing it he at once took service under Central Provinces Government from which, after the completion of the period of his service, he retired on his well earned pension. His original home was Pen, a taluka town in Kolaba district. His family belonged to the class of hereditary Kuḷkarnīs (village accountants) and its members did that work in seven or eight villages, the chief of them being Vāṣī: and so there the family is known by the name 'Vāskar' (inhabitants of Vāṣī). When about 1851 the province of Berar went to the Indian Government for administration Nārāyaṇrāv's father came to Berar and became a permanent resident there.

Nārāyaṇrāv's life has been a quiet and happy one. The only calamity he suffered was the death of his wife in 1933. Now to turn to his literary work.

'Bee' is exclusively a poet and nothing else. No doubt he seems to have written a few stray articles under another pseudonym in magazines. But being a cautious and conscientious Government servant he ceased from writing even such articles, though they were quite unobjectionable, after 1908, which marked the beginning of political agitation

leading to disturbances. Thus it turns out that Bee's sole literary work is his poetry.

Bee did not begin to write poems before his poetic genius was fully matured. His first poem named 'Pranaya-patrikā (a love letter) was published in 1891 in Haribhāu Āpte's Karamaṇūk. It was highly admired by Haribhāu. Since then he wrote stray poetic pieces and published them in the several magazines of Mahārāṣṭra. They are like those of his contemporaries on all manner of subjects in which the poet's fancy found attraction. But all told they do not cover more than 121 pages of print and are about 38 in number. But like those of Messrs. Gaḍkarī and Tekāde they are all superb and indicate the highest watermark of poetic genius. Principal Atre has written a long appreciative note about the poet, pointing out the high qualities of Bee's poetry and refuting the ill-considered objections against it by critics. A mere reference to the fine note of Atre will suffice here. For, it contains everything that a reader desires to know to be able to enjoy the poems of Bee.

DHONDADEV V. GADRE *alias* KĀVYAVIHĀRĪ

Dhonda-dev V. Gadre is a younger follower of the poet Keśavsut. He was born in 1894 at Haripur, a village near Sangli. He was educated at Sangli State High School from which he passed his matriculation. Śrīmant Bābāsāheb Paṭvardhan, Chief of Miraj (Junior) State, seeing that young Gadre was his subject and was a promising student, gave him pecuniary help and thus enabled him to get higher literary education. Dhondopant passed his B. A. examination from the Fergusson College in 1917 and then his LL. B. examination in 1919. Immediately after he was taken up in State service. He is now a judge of the State doing his judicial work with zeal and efficiency. When the Willingdon College became a first grade College teaching the B. A. course in Marathi, Gadre was appointed a half time professor of Marathi there as he was known to be a good Marathi

scholar and a poet to boot. He did that work for three years. During these years Gadre was able to give more attention to the study of the old poets, and to modern Marathi writers. He thus became better equipped to do literary work. Now to turn to his literary activity.

Gadre had a liking for writing poetry. The beautiful surroundings like the confluence of the two rivers Kṛṣṇā and Vāraṇā by the side of his native place, the fine old temple of Mahādev on the river bank with its fine sand, the finest and biggest grove of tamarind trees near the village and, lastly, the fertile country round about his native place, must have unconsciously influenced Gadre's innate imagination. Further, the example and company of the great dramatist Govindrāv Deval must equally have influenced young Gadre to take to literary activity as a hobby of his life. He assumed the name of Kāvyaivihārī (Wanderer in poetry). He published his first poem named 'Phulāñcī vinanti' (Prayer of flowers) in 1912. Since then he wrote off and on his stray pieces and published them in magazines. But he is a slow writer. Kāvyaivihārī does not require much time to actually write a poem but his dry-as-dust legal business interferes somewhat with his literary work. Some of his poems have been written in a single day, while he has written some poems years after the ideas came into his mind. So it seems his imagination is a little erratic. Besides poetry Kāvyaivihārī has written one or two stories and some criticisms of books. But his main literary activity is concerned with poetry. His books published so far are these:—

1. Kāvyaivihār (Pleasant wandering in poetry); 2. Sphūrtilaharī (Waves of genius). The noteworthy feature of Gadre's poetry is that it indicates his keen desire for reform, his boldness in attacking cruel customs of old and his feeling for nature. His poetry is calculated to rouse the spirit of manhood and exploit among young minds.

MĀDHAV KEŚAV KĀTDARE

Mādhav Keśav Kātdare is probably the youngest poet of this last period of our history. Compared with him D. V. Gadre is a little older in time and 'Bee' belongs to the early period of modern literature. So these three poets whose accounts are included in the late-comer writers' section represent three short periods of ten years each and their poetry indicates this difference of age.

Mādhav Keśav Kātdare came from southern Kokaṇ, his native place seems to be Hedavi where his early life was spent, and where his early education was done in the school of a Tātyā Pantoji (an untrained teacher conducting a small private school), during the three years from 1900 to 1903. From 1903 to 1907 his father Keśavrāv engaged a tutor for the education of Mādhav and his younger brother. While in his village young Mādhav used to organise a Meḷā (singing party of boys) on the Gokul Aṣṭamī day (Birthday of Kṛṣṇa) and wrote a few songs for the singing party. He was a boy of hobbies. His first hobby was painting but his grand-father was dead against it. So he gave it up and took to poetry as a hobby in which he could indulge without any hindrance from his grand-father. For writing poetry seemed to his grand-father like the writing of school exercises and so he did not object to it. In 1907 Mādhav was sent to Ratnagiri for his High School education. Here for the first time he had to read books on Marāṭhā History and Indian History. But he did not like the despising and condemnatory tone in which the writers of those books spoke about Indians in general and Marāṭhās in particular. By his reading Haribhāu Aṭe's historical novels and similar tales from the writings of his fellow students, by hearing tales from Kīrtankārs (persons delivering mythologico-philosophical discourses with the accompaniment of music) and lastly by visiting castles and other historical places Kātdare imbibed a feeling of patriotism and a resolve to write historical and patriotic poems. These tendencies were

confirmed by his reading Sir Walter Scott's historical poems and novels. By the reading of these books Kātdare came to know what a vast store of historical knowledge Scott possessed. So he began to collect historical books. During his high school days Mādhavrāv met two Mohammedan students who took Marathi as their second language on condition that Mādhav should help them in getting mastery over the subject. Mādhav's association with sober and thoughtful students of a rival religion literalised his mind. On account of the poverty of the family—a usual thing in the case of many young and promising students, Kātdare had to seek service and he got a job in Bombay in 1912. Since then he has been a permanent resident of Bombay devoting his leisure, his energy and his money to his favourite hobby of historical poetry and of collection of historical literature.

Now to turn to the poetic work of Kātdare. As stated before he had a hobby of writing poems from his boyhood. He published his first collection of poems under the name 'Dhruvāvaril Phule' (Flowers on the Polar Star). He sent his books to as many poets as he could write to. But only Ananttanay wrote to him. Since then he met many other poets and particularly Gaḍkarī. But he formed friendship with Ananttanay though their views differed from each other as regards the nature of a historical poem. This difference is seen if one reads their two poems on the same subject i.e. a poem on Bāpū Gokhale (the general of Bājirāv II) and that on the transfer of Bājirāv's sovereignty to the East India Company.

Kātdare's first historical poem on Bājī Prabhu was published in 1910. Then he wrote a poem on the death of Hasan-Husein. From that time he has been continually publishing his poems. They are as follows:—

4. Śivārāj stava (Praise of King Śivājī); 5. Bayābāi Āpte (Daughter of the last Peśavā Bājirāv II); 6. Pānipatcyā Maidānāvar (On the plains of Pānipat); 7. Vajir Śahā Alī Khān.

BHĀSKAR DHONḌO KARVE

Bhāskar Dhonḍo Karve is the youngest son of Anṇā-sāheb Karve. He was born in 1903 at Hingne (Budruk), taluka Haveli, district Poona. All his education from A. B. C. to B. Sc. was done in the several institutions of the Deccan Education Society. After passing his B. Sc. examination Bhāskarrāv served as a teacher in the Mahilāśram, Hingne. Then he went to Bombay for getting a teacher's qualification and passed the B. T. degree from the Secondary Training College. For being more efficient as a teacher and for getting wider experience and knowledge of educational systems obtaining in Europe he went to England and joined the Leeds University and after a year's stay and study he got the M. Ed. (Master of education) degree of that University and returned home. Bhāskarrāv had a successful career throughout his University life both in India and England. After completing his education and after equipping himself for a teacher's work Bhāskarrāv followed the notable and self-sacrificing example of his father and became a life-member of the Anāth-bālikāśram, the first institution that Anṇāsāheb Karve had started for the education of women in general and of widows in particular. He soon became the Secretary of the said society. Then he was made the principal of the Training College for women conducted by Karve's society, a post which he is still holding. Bhāskarrāv has made a good name as an efficient teacher.

Now to turn to his literary work. As he is interested in the art of teaching he has written books mainly on that subject. They are a valuable contribution to modern Marathi literature on its scientific side. The following are his publications :—

1. ' Mī Kasā Zālo? ' (How I was born?);
2. ' Śikṣaṇa-
viśayak nava vicār ' (New thoughts about education : a collection of essays by several writers);
3. ' Adhyāpan va Mānas-
Śāstra ' (Teaching and Psychology);
4. ' Bhāṣāvyavāsāyā '.

(Four books for primary schools with the help of Mrs. Kāverī-bāi Karve, wife of Bhāskarrāv).

VISṆU SAKHĀRĀM KHĀNDEKAR

Viṣṇu Sakhārām Khāṇḍekar belongs to the class of novelists and story writers of this period. He was born in 1898 at Sangli. He is the second son of Ātmārām Bālvaṇt Khāṇḍekar but having been adopted by Sakhārāmpant Viṣṇu assumed his present name. His Marathi and English education was done at Sangli. For his higher education he went to Poona and joined the Fergusson College. But on account of his adoption while in college he had to go to his adopted father's house, leaving his college course. He then took up the teacher's profession and became the head-master of the Anglo-vernacular School, Shirode, district Ratnagiri.

Now to turn to his literary activity. He had an instinctive inclination to write some thing from his early age. It was encouraged by the example of Govindrāv Deval, the great dramatist of the previous generation, who often came to Viṣṇu's father, and also by reading Haribhāu Ḍṭe's novels and Kolatkar's dramas. Viṣṇupant does not require a mood to write. He has a facile pen and can write fast. Though he is in poor health, his literary activity, since its commencement, has gone on uninterruptedly. It is on account of these peculiarities of the writer that he has been able to produce such a vast amount of varied literature within the time of his not very long literary career.

All his books small and great are about 25 in number. Viṣṇupant has a fertile imagination. Though he is a middle-aged man now his genius does not seem to have abated as yet. So he may publish many more novels and stories. His unpublished writings are in number more than his published writings. So in time he may rival, nay excel, the giant writers of the older generation. Viṣṇupant's novels and stories are all very high class literature like those of Haribhāu

Āpte and so it is very difficult to point out his master pieces nor is it possible to refer to all his books. So I make a reference to a few from each class of his writings.

Novels: 1. Hṛdayācī Hāk (Call of the heart); 2. Kāñcan Mṛga (Golden deer); 3. Don Mane (Two minds); Stories: 4. Nava Candrikā (New moonlight); 5. Ūnpāūs. (Sunshine and rain); 6. Vidyutpravāh (Current of electricity); Stories for talkies: 7. Chāyā (Shadow); 8. Jvālā. (Flame); Plays: 9. Rañkāce Rājya (Rule of the poor); Lives: 10. Āgarkar; 11. Gaḍkari; Essays: 12. Cāṇḍanyāt. (In the moon-light).

DĀMODAR SĀVALĀRĀM YANDE

Dāmodar Sāvalārām Yande is not a literary man himself. But his claim to a brief account in this history of literature is justified by the fact that for over forty years he is connected with the publication of books. He has owned printing presses; he has been a proprietor of newspapers and magazines; he has published hundreds of books small and great on all manners of subjects; lastly he has encouraged young and promising writers by accepting their books for publication and giving them pecuniary reward and remuneration. Thus he has indirectly contributed a good deal to the spread and growth of Marathi literature.

Yande belongs to a high class Marāṭhā family. He was born in 1861 and is still living though latterly he is not keeping good health. But he has now reached the green old age of 78 years. After completion of his education he took to business. At that time the Induprakāś Press and Induprakāś newspaper were being run at a loss and it was feared that they would soon die. Induprakāś was the oldest Marathi newspaper of Bombay and Mādhavrāv Rāṇaḍe was anxious that such a paper should not die. So at his advice young Yande took up both concerns and by his efficiency of management and organising power he soon made the con-

cerns paying. The circulation of Induprakāś rose rapidly and it again became an influential paper in Bombay and in Mahārāṣṭra. As a Marāṭhā Yande was able to approach His Highness Sir Sayājirāv Gāikvād, Mahārājā of Baroda and explain to him an idea of starting a paper in Baroda. So with his patronage and under his auspices Yande started a newspaper in Baroda called Sayājī Vatsal (Child of Sayājī) and later the more famous paper 'Sayājī Vijaya' (Victory of Sayājī). This also became a very popular and influential paper. This paper passed through vicissitudes of birth, rebirth and final extinction; in so far as after its starting it continued for some years; then it ceased to be published for some time; then again it was restarted and continued for some years and then finally it disappeared from the stage.

But Yande as a businessman made huge profits. He later on sold his Induprakāś concern. His last activities are the foundation of Granthprasārak Maṇḍal (Society for the spread of books) and the publication of a big monthly magazine called 'Dnyān Mandir' (Temple of Knowledge).

It is very rarely that brothers possess equal intelligence, attain equal educational and professional qualifications, follow the same profession, acquire equal fortune, hold similar political ideas and ideals, and suffer for them and lastly make an equal name and fame in society. But even with such striking similarity a closer observation of them is sure to detect many a point of contrast in their life and life-work. Such is the case with Bhopatkar brothers and Sāvarkar brothers and so it is better to give the accounts of both in immediate succession. Let me begin with the elder writers.

BHĀSKAR BALVANT BHOPATKAR

Bhāskar Balvant Bhopatkar, the elder of the two brothers, was born in 1874 at Thana. His education was partly done at Thana and partly in Poona. He

passed his B. A. examination in 1897 and his LL. B. examination in 1901. He immediately began to practise in civil and criminal courts of Poona and soon acquired a fat practice. Naturally he came to be recognised as a leading lawyer of the Poona bar. He had from his youth imbibed the nationalist spirit and ideals preached by Balvant-rāv Tīlak in his Kesari. But though in the political sphere he held rather radical and extremist views, he was comparatively an orthodox man in social and religious matters. For the proper propaganda of his views he started a weekly newspaper called 'Bhālā' (Lance) in 1905 and preached his peculiar views on all current topics—political, economic, social and religious. He was a cautious and shrewd man like Śivrāmpant Parāñjpe but in a momentary inadvertance and carelessness he published an article under the heading 'Narakātil Darbār' (court in hell). This article with additions of many extracts from other articles published in Bhālā in 1906 were looked upon as treasonable and calculated to lead the minds of the young to discontent and disaffection and even hatred of British Government in India. So Bhāskarrāv was called up before the magistrate, was found guilty and was awarded rigorous imprisonment for six months with a fine of Rs. 1000. Bhāskarrāv was made to grind daily a large quantity of grain. With his fat body and with acquired habits of ease and comfort he found prison life quite unbearable and secretly made up his mind not to write or admit any article even remotely bordering on sedition or treason after his release from jail. This resolve was similar to that of Śivrām Mahādev Parāñjpe of Kāl newspaper. But Parāñjpe, immediately on his release from jail, stopped his newspaper permanently and devoted all his attention to the management of his Manohar Press. Bhāskarpant did not stop his paper on getting his liberty. Only he edited the paper with better care and caution. But as soon the political agitation in Mahārāṣṭra grew violent in 1910 and continued its violence till 1924 Bhāskarrāv, as a shrewd

man, discontinued his Bhālā newspaper for 14 years from 1910 to 1924. Then he again revived it and continued it for another decade and ultimately stopped it permanently. Bhāskarrāv's chief public activity was his newspaper. He very rarely delivered public lectures nor did he go out of Poona. Since his practical withdrawal from public agitation since 1906-1907 he concentrated his attention on his profession and built up a very lucrative practice. He made a further addition to his large income by conducting a law class from 1921. With the advance of age he has shown more decided tendency towards defence of existing social and religious customs. As such he is against almost all the reforms advocated by Mahātmā Gāndhī or by the social reformers. Thus he is against the active propaganda against untouchability and he violently deprecates attempts at the removal of caste differences which are, according to him, useful to keep the purity and characteristic qualities of different races in Hindu society. He firmly believes in the three restrictions implied in and required for the preservation of castes which he humorously describes by this well-chosen alliterative name 'loṭī-roṭī-beṭī bandha' (restriction of taking water or food or wives by persons of one caste from those of another caste). Thus he ridiculed the plan of having a common simple dinner consisting of 'zuṅkā-bhākar' (Indian bread made of jowar and a cooked paste of gram flour made tasteful by the addition of salt and spices). This food is the daily diet of the lower classes and the idea of the reformers is that higher caste people should sit with the lower class people and partake of their daily food so that a feeling of equality would gradually grow in the minds of all people and the sense of inferiority would disappear from the minds of the lower-class people. All such attempts made by Bombay reformers were ridiculed as puerile by Bhāskarrāv in his Bhālā. In retaliation Bhāskarrāv proposed to Poona brahmins that they should organise dinner parties with excellent dishes on the orthodox fashion and declared that he would

gladly attend such dinners; so the Bombay reformers gave Bhāskarrāv the nick name of Bojan-bhāu Bhopaṭkar (an alliterative name meaning Bhopaṭkar who is fond of dinners). Of course from a serious point of view these taunts and counter-taunts were really puerile. But Bhāskarrāv seemed to enjoy them. So his weekly paper Bhālā in its last days was full of such puerile matter. But uncultured people enjoyed the humorous and satirical writings of Bhopaṭkar and his paper had a short-lived popularity. But as stated before he stopped it in 1935 to the relief of serious and sober people.

Bhāskarrāv's life is very interesting and hence I have dilated a little in describing his peculiarities and his views. Bhālā and his writings therein are the sole output of Bhāskarrāv.

LAKṢMAṆ BALVANT BHOPĀṬKAR

Let me now turn to the life of Lakṣmaṇrāv, the younger brother. Lakṣmaṇ was born in Poona in 1880. So it seems he was younger by 6 years than his elder brother. Lakṣmaṇrāv's education was all done in Poona. He passed B. A. in 1901, M. A. in 1904 and LL. B. in 1907. Thus Lakṣmaṇrāv passed all his examinations without a failure. This indicates that Lakṣmaṇrāv was one of the good students of his time. Since the starting of Bhālā in 1905, Lakṣmaṇrāv was a coeditor of the paper. Subsequently he was a coeditor of Lokasaṅgrah and of Lokamānya. For salt satyāgrah Bhopāṭkar had to go to jail for six months and later on he had to suffer in 1932 a similar punishment but only for 2 months. It was during this imprisonment that Bhopaṭkar showed wonderful courage, presence of mind and physical strength in killing single-handed and in his closed prison cabin, a serpent that attacked him at the night time. This must have given exciting experience to Lakṣmaṇrāv. As to his public activities they are so varied and in so many fields that it is not possible to refer to them.

Moreover they are not relevant to this history. So let me give a brief account of his literary activities. As stated before he was successively connected as editor with three papers and so he must have written innumerable columns of literary matter. But all of them are now buried and concealed in the files of the several newspapers. But unlike his elder brother Lakṣmanrāv has written fine and interesting literary books of pure imagination as also on the scientific subject of physical culture and exercise for men and ladies. He has written the following books : 1. Māzī Vyāyām Paddhati (My system of physical exercise); 2. Dāṇḍapaṭṭā (The art of handling a stick and defending oneself); 3. Kustī (Wrestling); 4. Striyāṅkaritā Vyāyām (Physical exercises for women).

All these four books bear on the subject of physical culture of the body and show how by means of proper and suitable exercises both strength and health of the body can be secured. These books of Bhopatkar impart very useful knowledge to every one and thus form a valuable addition to Marathi literature.

His remaining two books are more or less imaginative and are calculated to afford interesting and ennobling reading to young and old. 5. Navaratnācā Hār (Garland of nine gems). This is a fine collection of 9 stories. Most of them deal with the heroes and heroines of history and narrate exciting events in their life. They are written in fine and fascinating language and are calculated to rouse a spirit of patriotism and a love of one's country in the reader's mind. 6. Mr̥tyūcyā Māṇḍīvar (In the lap of death). This is a romantic novel full of stirring and heart-rending scenes in which the hero has to suffer for his patriotic and self-sacrificing conduct. Ultimately for his so called crimes against Government he is given capital punishment and prior to his execution he is kept in prison. But the hero patiently and without the least fear or sorrow is prepared to

meet death. What an admirable picture is this! Such persons are rare in any country and so their conduct is sure to evoke a sigh of sympathy from every one who comes to know their life story. While the hero was still free and a fine young man, a young and beautiful daughter of a rich gentleman fell in love with him and the hero reciprocated her love. In fact, they vowed to marry each other and in their heart of hearts had become husband and wife. But the punishment of death given to the hero settled, according to the fond belief of the father, the matter once for all, there being no possibility of the lady renewing her love for her almost lost lover. But the lady had firmly resolved to turn into a fact what had been already done though mentally. So she wrote, unknown to anybody, an application to the Governor of the Province that she should be allowed to marry the prisoner on the day of his execution; that she did not want to make any fuss about the matter; that the Governor should give permission for such a marriage and that for its being performed according to Hindu religious rights only 2 or 3 persons and about 2 to 3 hours would be required. Her extraordinary request appealed to the Governor's sympathetic heart and he sent an order to the jailor to admit the party to visit the jail and to permit them to perform the religious ceremony of marriage with the prisoner, he being given freedom for that period of time. So early morning on the last day of his life, the hero was surprised to see his beloved with a small party ready with materials for the marriage ritual. He was wonderstruck with the super-human courage and love of his beloved. But he tried to dissuade her from her mad course of conduct; but finding her unchangeable resolve he too consented to get himself married. So in the prison and on the lap of death as it were they were married and then after a few hours the hero was executed! What a fine story Lakṣmaṇrāv has woven out of simple incidents. The novel is so fascinating and interesting that one cannot go to its end when one begins to read it.

To compare now the lives of two brothers, one finds that Lakṣmanrāv has a more earnest and serious nature. His versatility, his self-sacrifice, his constant endeavour to do public good, his courage and patience in suffering (he recently lost his only grown-up son) calamity are sure to create a feeling of admiration for the writer.

There is great similarity, like that of Bhopatkar brothers, in the lives and life-work of the two Sāvarkar brothers. Of the two brothers Vināyak and Nārāyaṇ, the former is the elder and hence it is proper that an account of him should precede that of the latter.

VINĀYAK DĀMODAR SĀVARKAR

Vināyak Dāmodar Sāvarkar was born in 1883 at Bhagur near Devlālī district Nasik. He seems to have been a precocious boy. For, it is said that he wrote a poem and published it in Jagathitecchū weekly of Poona when he was only 10 years of age. His early education was done at Nasik. He passed his Matriculation examination in 1901. Then he joined the Fergusson College. Poona was at that time a great centre of political agitation though Calcutta was a greater one. In Bengal the agitation did not remain a constitutional one but assumed a dangerous form. The Bengali youths formed secret societies each member taking a vow to kill at least one European. This dangerous form of agitation with the formation of secret societies captured the minds of Mahārāṣṭriyan youths and it was the sentimental college students that were first affected. Vināyagrāv became the leader of the like-minded students in the Fergusson college and formed a secret society. They used to meet at dead of night on the top of the college hill where there was the old temple of. For their future work they practised the art of shooting, fighting with lathis and weapons and lastly tried to learn bomb-making. Though they were thus secretly preparing themselves for their life-work they were outwardly regular and well-behaved students. They showed

excellent progress in their studies and satisfied their professors.

Vināyagrāv passed his B. A. from the Fergusson College in 1906. Then he went to Bombay for his LL. B. examination. While there he worked as the editor of Vihārī newspaper. He also founded Abhinav Bhārat Samāj. But that very year he found an opportunity to go to England with the scholarships of Śyāmaji Kṛṣṇavarmā, an extremist nationalist who had established an India House in Paris from where he spread his views by pamphlets and books. He helped young Indians to receive education in Europe. But Sāvarkar's formation of secret societies and his participating in the murder of Jackson, the popular Collector of Nasik, by Kānhare and his associates had come to the knowledge of Government and as the evidence against Vināyagrāv was not strong enough to stand the test before the scrutiny of the bar and the bench, so Government did not bring any action against him. But it was morally convinced that he was a party to the plot of murdering Jackson. So his name was at the top most page of the 'black list'. Vināyagrāv's acceptance of Śyāmaji's Scholarship was itself a good evidence of his being an extremist and a terrorist. However, he went to England, lived there undisturbed and passed his legal examination and became a barrister. Since then Vināyagrāv came to be referred to as Barrister Vināyagrāv or Barrister Sāvarkar. After becoming a barrister he went to Paris and lived with Śyāmaji Kṛṣṇavarmā and came back to London in 1910. But he was ordered to go to India. He knew that he would be tried there and put into jail. So when his steamer was nearing the harbour of Marseilles he leapt from his cabin porthole into the sea and swam, struggling against the waves, and reached the shore which was French territory and beyond British jurisdiction. What an extraordinary daring and courage is this! This wonderful feat of Sāvarkar is an evidence that the work of the secret society was no outward show and

that the physical and mental self-training received therein was a thorough one. But Sāvarkar did not escape from the clutches of Government though his daring feat caused a little delay. For Indian Government had to write for extradition of Sāvarkar to Home Government, which had to request French Government to give letters of extradition; the latter had to hold a preliminary inquiry to satisfy itself that the charges against the person were bona fide and then only it could give letters of extradition. What a difficult and delaying procedure is this! But the formalities were gone through and Sāvarkar was brought to India, tried and sentenced to capital punishment (computed into that of transportation for life) and accordingly he was sent to the Andamān Islands. Thus before Sāvarkar was able to do any real and substantial good to the country with his brilliant career and his preparation for civic duties, his political life came to an end till the present times when he was allowed full freedom of activity. For, Vināyakraṁ was kept in the Andamān Islands for about 14 years from 1911 to 1924. He was allowed to come to India in 1924 on condition that he was to live in Ratnagiri town and not to leave its limits and that he was neither to write nor speak on political problems. So he could do only social work and he did very good work in that line. He took up first the question of untouchability and by his persuasive eloquence and conversation he brought round at least the sensible high class people to his views. He visited the houses of the untouchables, taught them habits of cleanliness, asked them to give up eating the flesh of dead carcasses and similar disgusting ways of living. One of the ways by which he brought the higher classes and the untouchables together was to hold common dinners. His second and more successful way was to hold Kirtans. Lastly he made an effort to allow the untouchables to enter the temples. But this last reform was too bitter a pill for the orthodox to take. So he induced Kirād, a very wealthy well-to-do and charitably disposed local

contractor from the fishermen's caste to build a new temple on the hill near an old temple. This new temple was of course open to all classes of Hindus. These were the activities which Vināyagrāv could take to, according to the conditions laid upon him. Another very useful and interesting activity to which he could devote his time and energy was writing. To this activity with which this history is concerned I must now turn. But before I proceed to do it let me refer to Sāvarkar's wonderful hold over the minds of young and old. The secret of his hold lies in his exceptional eloquence. He is a Savyasācī speaker (speaker in two languages). In the first place, he has a powerful, sonorous voice which is neither harsh nor hoarse. Moreover, he has mastered all the arts of an orator. He speaks slowly with a smile on his face. His speech usually begins in a low tone but rises with the importance of the events and topics to which he refers. In fact, he makes use of the cadence of singing in his speeches. Besides these external graces of the art of speaking, Sāvarkar's deep and full knowledge of the subjects of his speeches and his wonderful command over both English and Marathi languages, his resolve not to mix up foreign words in speaking in his own mother tongue and, lastly, the easy riverlike fluency of speech produce a tremendous effect upon the assembled audience and it remains spell-bound during the course of his speech.

Lastly to turn now to his literary writings. As referred to already Vināyagrāv was a precocious boy having an in-born talent for a fascinating exposition of his ideas and feelings in fine choice language which he had mastered from his early age by reading carefully Marathi literature old and new. So like his speeches his books too give light and delight to his readers. His books are the following: 1. Life of Joseph Mazini; 2. Svātantrya Yuddha : 1857; 3. Śikhāncā Itihās; 4. Hindupad Pādśāhī; 5. My long banishment.

Dr. Nārāyaṇrāv has a great similarity to Vināyagrāv in his life and life-work though in a lower key.

NĀRĀYAṆ DĀMODAR SĀVARKAR

Nārāyaṇ Dāmodar Sāvarkar is the younger brother of Vināyakraṁ. He was born in 1886 at Bhagur. His early education was done there. His education seems to have come to an end with the completion of his secondary education. Probably he did not possess intelligence sufficient for and capable of acquiring University education or foreign education like that of Vināyakraṁ. So he took to public agitation and propaganda of extremist views in the Vande-mātaram paper for which he was tried and put into jail in 1909 but was soon released. Again he was found at the place where a bomb explosion occurred while His Excellency Lord Minto was going in a procession so also it was discovered that he was in the know of and a party to the plot of murdering collector Jackson. So he was tried, found guilty and put into jail. After the period of his imprisonment he was released in 1911. Then he went to Calcutta, joined the medical school and obtained, in due course, the degree of L. C. P. & S. He also studied Homeopathy and got the degree of L.M.S. Further he learnt dentistry and became an expert in it. Since then he became known among the public as Dr. Sāvarkar. He came to Bombay and began his practice there but more as a dentist than as a practitioner. Soon he contested a municipal election in Bombay and became a member of the Bombay Corporation. Now to turn to his literary activity. It is not very great nor striking. Dr. Sāvarkar was more disposed to speak and do active public work. However, he was for some time an editor of 'Śraddhānand' newspaper and in that capacity he may have written some thing. The only independent book that he wrote is — 1 Jāicā Maṇḍap (A bower of a creeper called Jāi).

KṚṢṆĀJĪ LAKṢMAṆ SOMAN *alias* KIRĀT

Kṛṣṇāji Lakṣmaṇ Soman belonged to the small class of writers who are far more known, from the beginning of their

literary career, by their pseudonym than by their actual name. Kirāt (his pseudonym) has never liked to be in the limelight of fame or name, being a man of retiring disposition. But by his superior literary work 'Kirāt' has attained a name similar to that of 'Bee.' Though known to the public by his name Kirāt, he is addressed as Bhāūsāheb Soman by his relatives and friends. Kṛṣṇājī was born in 1865 at Khanapur and a very sad though memorable event is recorded in Kṛṣṇājī's life i. e. that a boat was overturned in the river flood near Khanapur on the very day of his birth. He was educated at Khanapur, Belgaum and Poona. On account of the poverty of the family as also due to his constitutional infirmity Bhāūsāheb could not complete his collegiate education and had to seek service somewhere. He got an appointment in a Department of the Bombay Government from where he retired after the period of his service was over and since then he has been enjoying his well-earned rest and pension for a period longer than that of his service. In this respect Bhāūsāheb Soman can well compare with Divāṇ Bahādūr K. R. Goḍbole. Bhāūsāheb is a simple man with equally simple habits. In appearance he looks rather grave and forbidding. But as soon as one talks to him for sometime one is convinced of his kindly and genial nature and his wide reading with a fund of information on a variety of subjects. Though he was a Government servant, he was a thorough nationalist at heart and in his private talk he was glad to express his views fearlessly. He used to write though anonymously on current political topics. He was equally interested in dramaturgy and dramatic literature. Though he read and occasionally wrote on all manner of subjects, his favourite subject of deep and enthusiastic study was history. His deep study is evidenced by the series of articles he wrote under the title 'Dhanurdhāris Kirātācī Salāmī' (Fighting salute of a hunter to a bow-bearer). It was published under the assumed but significant name 'Kirāt' (Hunter) and this name since then stuck permanently to Soman.

The second series of Kirāt's historical articles was published in Kāvyeṭihās magazine. It dealt with the social condition of Mahārāṣṭra in Sambhājī's times. This topic is quite different from the routine account given by historians of those times. His third important historical writing is his learned and critical preface to his translation of Bhāsa's dramas. But this is only one side of his varied literary activity. His published writings have filled 10 to 12 thousand pages of print. What a huge literary output by a man who, all his life, lived away from the chief centres of Marathi literature !

His two dramas which are certainly his masterpieces in that line are named 'Māzī Bahīn' (My sister) and 'Pānipatcā Durdaivī Moharā' (Unfortunate hero of Pānipat). Both these dramas were staged for some time and had become deservedly popular. But the dramatic companies began to stage the dramas of younger and more pushful writers and hence Kirāt's dramas fell into the background. Still he is writing dramas and some of his dramas await publication. Kirāt began his literary career when he was only 14 years of age and it has continued till now. This means that he has been a writer for the last sixty years. This is indeed a wonderful feat excelling that of long lived, far famed writers like H. G. Wells and Bernard Shaw.

Some of Kirāt's published books are the following:—

1. Śakunīcā phāsā; 2. Bhāsakavīcī Nāṭake; 3. Mukta Dhārā (A novel); 4. Panhālgaḍcā Killedār (A novel); 5. Māzī Bahīn (a drama); 6. Droṇasaṅkop (Rage of Droṇa); 7. Mālatī-Mādhav (An adaptation); 8. William Tell (An adaptation); 9. Dhanurbhaṅg (A drama).

NAṬĒŚ ĀPPĀJĪ DRAVID AND MRS. MATHURĀBĀĪ DRAVID

Nāṭēs Āppājī Dravid belongs to the Dravids of Southern India. A large number of them came up during Marāṭhā rule to Mahārāṣṭra, to greater Mahārāṣṭra as far as Central

India, became permanent inhabitants there and got merged among the Mahārāṣṭriyan brahmin castes. They were well-known for their Vedic learning and accurate recital of Vedas. So many families were patronised by Rājās of Satara and the Peśvas of Poona. For instance, the family of Prof. Kṛṣṇāji Nīlkanṭh Draviḍ of the Fergusson and Willingdon Colleges was granted lands and a house at Yavateśvar, a fine and salubrious hill with an old Mahādev temple near Satara with an annual cash taināt (hereditary grant of money) for its learning. Naṭeśrāv's family was settled in Berar where he was born about 1873. Immediately after passing his M. A. examination in 1895 he was appointed a professor of the newly started Mahārāṣṭra College (probably known as Bhāve's College). But unfortunately the College was permanently closed after a year's existence. Then Draviḍ was taken up as a professor in the Fergusson College. If he had continued there he would have been a valuable asset to the Fergusson College, he would have made a name for himself as an efficient teacher of his subject and he would have found ample leisure for doing literary work and indulging in his passion for reading. Having a rather retiring disposition he was not so very fit as a political and social worker moving among people and doing public lecturing and propagandist work. But Gopālraṅ Gokhale was thinking about this time to start what he called 'The Servants of India Society'. He was looking out for young enthusiastic men fit to become life-workers of the proposed Society after undergoing training for five years. The Society was started in 1905 with three members, Messrs. Devadhar, Draviḍ and Paṭvardhan, and Gokhale as the first member. Naṭeśrāv, filled with enthusiasm for doing public service, was attracted by Gokhale's persuasive tongue and he agreed to become one of the first members of the proposed 'Servants of India Society'.

It was about this time that Gopālraṅ Gokhale bought the whole concern of Āryabhūṣaṇ and Dnyānprakāś Press

and the oddest Marathi weekly paper Dnyānprakāś from Haripant Gokhale. They were not paying concerns then. The weekly paper was also not popular and was being run at a loss. But Gokhale felt that for spreading liberal views both in politics and social reform a newspaper and a press were essential for proposed Society. Naṭeśrāv who had a liking for writing in Marathi was made the editor of Dnyānprakāś. Naṭeśrāv gladly and enthusiastically took to this work. While in the Fergusson College he had formed friendship with life-members of the Deccan Education Society and particularly with Messrs. Limaye and Bhāṭe. With their help and with his own fine writing Naṭeśrāv improved Dnyānprakāś. Soon it was turned into a daily paper. When people saw that there was improvement in the literary style of the paper, in the presentation of news and in leaders and notes the circulation and popularity of the paper gradually increased and it became a self-supporting concern though as yet not a paying one. Since the management came into able and efficient hand of the young associates of Gokhale the Press became at once a paying concern. Naṭeśrāv continued to be the editor of Dnyānprakāś from 1906 to 1911. In 1911 Gokhale made up his mind to open a branch of the Society at Nagpur and Naṭeśrāv was sent there as its head and organiser. There Naṭeśrāv felt the need of an English paper and so he started an English weekly named Hitvād. He put a motto for the paper which is characteristic of Naṭeśrāv's ideals and views. It is this : 'They are slaves who dare not be in the right with two or three.' Since then he devoted his energy to the development of the paper as also that of the new branch. When the idea of village improvement came to the front he took to that new work with enthusiasm. It is this work, a little away from Nagpur, that now absorbs Naṭeśrāv's attention.

Naṭeśrāv had deep convictions about the need of social reform in Hindu Society. So he was in favour of almost all reforms advocated by men like Messrs. Rānaḍe and Āgarkar.

When he became a widower he acted up to his convictions by marrying a widow. Fortunately his choice fell on an educated widow from a respectable family. Her name was Mathurābāi Keḷkar. She was the daughter of Govindrāv Keḷkar who was a subjudge in the judicial department of the Bombay Government and who after retirement lived in Poona. Mathurābāi received her education privately. But she learnt English and was particularly good in Sanskrit. She is now Head-mistress of a Girl's School at Amravati. Now to turn to the literary activity of both the husband and wife.

As stated already, since his transfer to Nagpur Naṭeśrāv had mainly to write in English. But for six years he wrote constantly in Marathi on a variety of topics current and academic. He writes in a clear and interesting way. Occasionally he contributed articles to magazines. But his main contribution to Marathi literature lies in what he did for making the daily Dnyānprakāś popular and a literary paper. Mrs. Mathurābāi too is fond of writing and speaking in Marathi and she too has done good work in the line of Marathi literature.

KṚṢṆĀJĪ GAṆEŚ LIMAYE

Kṛṣṇājī Gaṇeś Limaye was born in 1892 at Pandharpur district Sholapur, where his father Gaṇpatrāv was a teacher in the local high school. His primary and secondary education was done at Pandharpur. But he came for his matriculation study to Nutan Marathi Vidyalaya from where he passed his matriculation examination in 1909. Then he joined the Fergusson College and successively passed his B. A. in 1913 and his M. A. in 1915, his voluntary subject in both examinations being History and Economics. Afterwards he went to Bombay and passed his LL. B. in 1917. Thus Kṛṣṇājīpant had a very successful career in the University. Immediately he began to do social work for which he had a great liking. So also he began to write in

Dnyānprakāś. He was made the editor of Dnyānprakāś in 1919 a position he is still holding. After his period of probation was over he formally enrolled as a member of the 'Servants of India Society'. Limaye introduced many a new features such as well arranged foreign news, interesting news, letters from Marathi-speaking parts of the country, sympathetic support to women's problems and last but not the least a weekly literary column dealing with detailed but fair criticism and appreciation of new Marathi publications. By these new features Dnyānprakāś became both popular and influential and its circulation increased enormously and it reached nooks and corners of Marathi-speaking country. So it has now become a paying concern and both the press and the paper have become a good source of income to the 'Servants of India Society'. This is no small achievement and great credit is due to Limaye and Vāmanrāv Paṭvardhan who is the manager of the press. Here it would be appropriate to give some account of Vāmanrāv Paṭvardhan as he is intimately connected with the press, and he was the sole founder of another weekly paper called 'Sāmsthānī Svarājya' (Self-rule in States).

ANANT VINĀYAK *alias* VĀMANRĀV PAṬVARDHAN

Anant Vināyak Paṭvardhan comes from Sangli-Miraj, his family being distantly related to that of the present Paṭvardhan rulers. He was given in adoption and so he has a double name 'Anant' and 'Vāman'. He was a contemporary in the Deccan College of Messrs. Keḷkar and Khāḍilkar. After passing his B. A. examination he was looking out for some opportunity to do social work. Gopāl-rāv Gokhale was glad to take Vāmanrāv as a probationer of his proposed 'Servants of India Society'. Coming to see the administrative capacity and disciplinary sense of Paṭvardhan Gokhale entrusted the management of the press to him. How well he succeeded in his work is told already. He being in touch with most of the Southern Marāṭhā States

and having their true interest at heart he started his 'Saṁsthāni Svarājya' on his own responsibility. It described and dealt with the real state of administration, pointed out fearlessly though sympathetically the mismanagement and evil practices obtaining in many a State and made a fair and friendly criticism of the doings of both rulers and their officers. Vāmanrāv made his paper not only influential but a kind of terror. But Vāmanrāv is a genial man of simple habits and simple demeanour. So he was liked by the rulers and freely moved among them and gave them sound and wholesome advice. Unfortunately latterly he is not keeping good health. But he is bearing his chronic ailment with patience. His sons are well educated, one of them continuing the good work of his father in managing the Āryabhūṣaṇ Press.

The literary activity of Messrs. Draviḍ, Limaye and Paṭvardhan is journalistic. They had no time to write or publish academic or imaginative literary works. But all the same they have done good service to modern Marathi literature by adding the journalistic type of literature.

BĀPŪJĪ MĀRTAṆḌ ĀMBEKAR

Bāpūji Mārtaṇḍ Āmbekar, a journalist by profession, was an Attaché of the 'Servants of India Society' and worked on the editorial staff of Dnyānpṛakāś till his death.

Bāpūji was born in 1875 at Wai, district Satara. His primary education was done at Wai, and his secondary education in Poona New English School from which he passed his Matriculation examination and then he went to Baroda for his higher education. While he was a student in the Baroda College, Veṇīsaṁhār drama was staged by its students in which Bāpūsāheb acted the part of Duryodhan the hero of the drama and by his sweet singing and fine acting he elicited the applause of the assembled audience consisting of educated men and college students. But Āmbekar could

not finish his college course, because he fell constantly ill and the climate did not suit his constitution. Though he did not succeed in his main object during his stay in Baroda, he got a valuable experience in the business of editing and conducting a newspaper. For, he was taken on the editorial staff of Sayājivijaya, a weekly started by Dāmodar Sāvalārām Yande, an enterprising publisher and press manager. After his return to Wai Bāpūrāv became a teacher in the local English school. An interesting incident showing both boldness and ready wit on his part is worth telling. Some busybody in Wai sent a written complaint to the Director of Public Instruction that the School managers were corrupt. So he gave a surprise visit to the school and openly scolded the teaching staff for their misconduct. This bold charge was unbearable to Āmbekar and he told the Director that it was not his business but that of a judge or a magistrate to inquire into criminal charges against teachers. He saw his mistake and expressed regret for his indiscretion. While in Wai Bāpūrāv began to write short articles, essays and lives of Indian heroes in the local papers. By this amateurish writing he was laying the foundation of what was to be his life work later on. Such an opportunity soon offered itself. For, he left Wai and came to Poona with a view to secure some job. Fortunately for him he met Natesh Appāji Draviḍ, the then editor of the daily Dnyānprakāś and in his first interview with Mr. Draviḍ he made a good impression about his being well read and his having experience of writing in newspapers. So he was immediately taken up on the editorial staff of Dnyānprakāś. He soon became a valuable member of the staff and this work, which was to his liking, he did from 1907 to the end of his life. For he died in harness. His writing ability, his general efficiency, his careful study of current problems and lastly his consciousness in the discharge of his duties came gradually to the notice of Gopālrao Gokhale. So he was recommended for a membership of the Servants of India.

Society though he had no academic qualification. Bāpūrāv was a genial man full of hospitality. He had a large circle of friends. His friendship with Haribhāū Āpte was close and intimate. As an act of pious duty to his friend, Āmbekar wrote a short biography of Haribhāū Āpte. A bigger and more detailed one was written later on by Miss Pānse, a daughter of Prof. Pānse, another close and intimate friend of Haribhāū. Now to turn to Āmbekar's literary work. As in the case of all journalists and editors Āmbekar's main literary work lies buried in the columns of the several newspapers in which he wrote.

His criticism of books and views was trenchant and sometimes even biting. But he never bore ill-will against his opponents—on the contrary he kept cordial relations with men of all parties in Poona. He had developed a characteristic style having the qualities by clearness, sobriety and attractiveness. His works are the following: 1. Āpte Caritra (Life of Hari Nārāyaṇ Āpte); 2. Āpte Āṭhavanī (Reminiscences of Āpte); 3. Pañcatantra (Adaptation); 4. Hitopadeś (Adaptation).

KṚṢṆA MAHĀDEV CIPLŪṆKAR

Kṛṣṇa Mahādev Ciplūṅkar is the younger brother of G. M. Ciplūṅkar, a life-worker of Karve's University. An account of him is given already and so his younger brother's account may be given here.

Kṛṣṇa was born in 1890. All his education from A. B. C. to B. A. was done in Poona and its several institutions. After graduation he did the work of a teacher and within a very short period made a name as an excellent teacher of English. Then he went to Bombay for the study of law and in due course passed his LL. B. examination. Since then he has been practising in civil and criminal courts in Poona. He has specialised in criminal law and has become well known to the court-going public as an expert criminal lawyer. As

to his literary work, besides writing short stories and short essays in several magazines he has independently published four novels. They are as follows :—

1. 'Vratapālan' (Fulfilment of a vow); 2. 'Nirmalā' (The pure); 3. 'Pāpāce prāyaścitta' (Penance for sin); 4. 'Doṣ Koṇācā' (Whose fault?).

GAṆEŚ GAṄGĀDHAR JĀMBHEKAR

Gaṇeś Gaṅgādhara Jāmbhekar comes from an old historical family of Karhādā brahmins. It appears that Jāmbhekar's family along with those of Kirloskar and Gadre migrated to Karnatak about 1800 from its village Pombhurle, taluka Rajapur, district Ratnagiri. Gaṅgādharpant, the father of young Gaṇeś, went to Hubli, a village in Soundatti taluka of Karnatak and rose to the position of a first class magistrate. He was known for probity and strictness in his work. During his service he secured a lot of money and brought a house at Dharwar. However, Gaṇeś was born in 1889 at Bagalkote where his father was then a first class magistrate. Gaṇeś' primary and secondary education was done at Dharwar. But Gaṅgādharpant died at the age of 50 when Gaṇeś was only 14 years of age studying in the High School 5th standard. But his father's death did not disturb his education and he passed his Matriculation examination in 1907. For his University education he went to Indore and studied for the B. A. and got the B. A. degree of the Allahabad University in 1914. Then he went to Lahore and joined Government College there for his M. A. study but had to leave the place on account of cholera raging in the town. On his return to Mahārāṣṭra he looked out for some useful public work for which he had a keen desire and he started the Amalner Education Society in 1914 with the help and cooperation of a few like-minded graduates. These young men and particularly Jāmbhekar were a nationalist at heart and wanted to conduct the school in a manner to

foster a similar spirit among their students. Jāmbhekar lived and worked for the Amalner society and its school for 7 years from 1916 to 1923. In 1920 he made the school a national institution. But other members did not like the idea for fear of incurring Government displeasure and so they denationalised it and made up their mind to conduct their school as an ordinary High School. So Jāmbhekar left it. For about 2 years he could not do any work on account of his long continued illness. Then he made an attempt to go to England and lost two years in preparation for it. At least he made up his mind to restart J. V. Oka's magazine named *Lokaśikṣaṇ* (Education of the people) and came to Poona towards the close of the year 1927. From January 1928 he began to publish the magazine. In the first issue he assured his readers that it would be conducted on the lines and in the spirit in which Janārdanpant Oka conducted it. Jāmbhekar has kept his word. His magazine is solely devoted to writing on serious subjects like history, economics and social science. It severely excludes stories and novels and what is called light literature intended for mere amusement. But for such a magazine there is no sufficient demand, there being comparatively very few people prepared to spend money for what is neither useful nor interesting. So, though Jāmbhekar is publishing a high class literary magazine the only one of its kind in Mahārāṣṭra he has neither been able to make it a self-supporting nor a paying concern. On the contrary he has sunk during five years about 10,000 Rs. Finding that he was unable to conduct magazine on his own account he transferred its financial responsibility to a limited company called *Lokaśikṣaṇ Maṇḍal* in 1934 and he is now working as a paid manager and editor of *Lokaśikṣaṇ*. It would be really a misfortune if such a fine magazine is allowed to die for want of pecuniary support. Jāmbhekar's literary work like that of a journalist is confined to what he writes in and for his magazine. He has not written any independent work.

ŚAṆKAR VĀSUDEV KIRLOSKAR

Śaṅkar Vāsudev Kirloskar is a nephew of Lakṣmaṇrāv Kirloskar. He was born in 1891. He is a highly educated man. Lakṣmaṇrāv Kirloskar is the founder of the first indigenous factory of iron ploughs located at Kirloskarvadi. It was Lakṣmaṇrāv's idea to start a magazine called Kirloskar Khabar (News about Kirloskar factory). It was started under that name and the management and editorship were entrusted to Śaṅkarrāv. He turned out to be the fittest man for the job. For, he very soon converted the magazine (with slight change in its name, the change being an omission of the word Khabar i.e. News) into a literary magazine giving short stories, interesting lives of men successful in some business or other and other interesting matter. Very few articles appeared on serious subjects. Such a magazine was in great demand especially because Manorañjan a Bombay magazine of a similar nature was dwindling and dying on account of its irregularity and mismanagement. So within a very short period Kirloskar magazine became very popular and its circulation rose by leaps and bounds. Where other magazines could utmost count their subscribers by hundreds, 'Kirloskar' counted its subscribers by thousands and tens of thousands. No doubt credit is due to Śaṅkarrāv for his wonderful regularity, his good printing but above all his fine choice of stories and other literary matter. With the assured success of his first adventure Śaṅkarrāv added two more magazines, one called 'Manohar' devoted to nothing else but the publication of short stories and the second named Strī (Woman) dealing with the difficult and urgent problems concerning the welfare of Indian women. Of course as a shrewd man Śaṅkarrāv did not make Strī purely a serious magazine but was careful to enliven it by publishing interesting stories along with serious topics. His policy was the advocacy of radical social reform and the new morality. Accordingly stories were designed to preach these reformed ideas and views without making them too didactic.

In time Śaṅkarrāv may make a great reputation as a great editor and literary writer of modern times.

GAJĀNAN VIŚVANĀTH KETKAR

Gajānan Viśvanāth Ketkar was born in 1898 at Poona in the house of Balvantrāv Ṭīlak, who was his maternal grand-father, Viśvanāthrāv being Ṭīlak's son-in-law. His primary and secondary education was done at Nasik. But for his higher education he came to Poona and studied there for two or three years and then he went to Baroda and passed his B. A. in 1918 from the Baroda College and his LL. B. from the Law College, Bombay. Being so intimately related to Balvantrāv Ṭīlak he was at once taken up on the editorial staff of the Kesarī where he soon acquired a prominent position which he is still occupying. As one of the editors of the by — weekly paper having big circulation he has to study public questions and write articles and notes on current topics. By his literary writings he has been able to maintain the high level of Kesarī. This is really not one man's doing but a co-operative work of the whole editorial staff consisting of more than half a dozen graduates. His independently published books are the following:—1. Gītā Bij; 2. Lokamānya Ṭīlakāñcī Bhāṣā Śailī.

DINKAR VĀSUDEV DIVEKAR

Dinkar Vāsudev Divekar was born in 1897 at Vasai (Bessein) district thana. After passing his Matriculation examination he came to Poona and joined the Fergusson College and passed his B. A. examination in 1918 and his M. A. after an interval of a few years. Dinkarpant was soon taken up on the editorial staff of Kesarī and Mahrāttā. For, Divekar seems to be Savyasācī (one who can shoot from both hands) i. e. he could write well both in English and Marathi. He wrote in English and published a series of articles on free trade and protection. His Marathi books are the following:—1. Svabhāv Citre; 2. Rāṣṭriya Śikṣaṇ.

Messrs. Ketkar and Divekar are still young and have to make their name in Marathi literature. But in time they may come to the front and may write finer books.

A big newspaper concern like a daily or even a by-weekly has to maintain a large staff on its editorial side doing different kinds of writing work required from day to day. But only the names of the senior or more educated members of the staff come to the knowledge of the public. The names of others remain quite unknown and unless they write and publish something on their own account their literary work lies buried and concealed in the columns of the newspaper where they are working. Of such people one deserves to be referred to in this History.

RĀMKṚṢṆA GOPĀL BHIDE

Rāmkrṣṇa Gopāl Bhīde comes from Wai, district Satara. He has been on the staff of Kesari for a very long time. He is now about 50 years of age. Of course during all these years he must have written on a variety of topics. It seems his work was found satisfactory. His independently published book is 1. *Īṅrajānī Hindusthān Kasā ghetalā?* (How did the Englishmen seize India?).

NĀRĀYAṆ BHIKĀJĪ PARULEKAR

Nārāyaṇ Bhikājī Parulekar was born in 1897 at Gadaci in Torgal, a feudatory State under Kolhapur. His early education was done at Dharwar. He came to Poona for his secondary education and passed his Matriculation examination in 1916 from the Nutan Marathi Vidyalaya. Then he joined the New Poona College (Now called Sir Parashurambhau College) and passed his B. A. examination in 1920, he being among the first batch of graduates of that College. His voluntary subject for the B. A. was Philosophy. Since his graduation he worked as a teacher in the Anāth Vidyārthī Gṛha and Tīlak Mahāvidyālaya, Poona for three

years. In 1923 he went to America where he stayed for full six years from 1923 to 1929. At first he joined Missouri University but he stayed there only for one and one half terms and then he went to the Columbia University of New York. He took both M. A. and Ph. D. degrees from that University. His subject for these examinations was Philosophy. He worked under the guidance and supervision of John Dewey a famous professor of Philosophy. In the latter part of 1929 he travelled to Europe. During his stay in America he not only did the work of a correspondent of Kesari sending American news to that paper but worked as a correspondent of three papers i. e. 'New York World' of New York, Vossische Zeitung of Berlin and Le Matin of Paris, supplying Indian News to those papers. By this journalistic work he made money which he utilised for his stay and his education in America and for his travels in Europe. This shows how Dr. Parulekar was a self-made man, how he mastered the difficult art of a correspondent capable of writing in English, French, German and Marathi while he was still studying. This is indeed an admirable versatility! After completing his higher education in America and after getting experience and knowledge about European life and ideals Dr. Parulekar returned to India by the end of the year 1930. After his return home he continued the work of a correspondent to those papers and for getting accurate news of Indian affairs he travelled over the whole of India from 1930 to the end of 1931. During all these years he was thinking of starting in Poona a newspaper on the American model and accordingly he announced his intention to start a Marathi newspaper and in the American fashion advertised for an appropriate name for his paper, promising a prize of Rs. 150 to one whose suggestion would be approved of. Accordingly he received suggestions and proposals about the name from many persons. The present name 'Sakal' (Morning) was suggested by a student of the Fergusson College who, therefore, received the promised prize of Rs. 150.

On the first of January 1932 Dr. Parulekar published the first issue of his *Sakāl* (Morning) in which he declared the policy and the peculiar features of his paper. By strenuous efforts and by the new and novel features introduced by him he has made his paper successful and it has now an established position in Poona and in Mahārāṣṭra. Now to refer a little to his domestic life, Dr. Parulekar, like Dr. Ketkar remained unmarried till they became financially capable of maintaining a family and felt the need of a life-companion. Both of them married European wives, Dr. Ketkar marrying an English lady while Dr. Parulekar marrying a French lady. This marriage took place in 1934 and was of course registered. Now to turn to his literary work.

As I have remarked before that journalists and editors form a separate class of literary writers. Their writings are not regarded by the common people as literary works being on current and temporary topics of the day. But there is no doubt that they and their writings do form a valuable contribution to literature in time. Take the case of Baḷvantrāy Ṭīlak who is rightly regarded as one of the masters of modern Marathi literature. In all his life he did nothing else but write articles for his *Kesari*. His only independent book is his *Gītārahasya*. But that too, as is well-known, was only an accidental production. Because he was imprisoned for six long years and because he was prevented from writing on political and current topics, he took to writing on the academic subject of the *Gītā* which was, no doubt, a favourite book of his and about which he had a mind to write. But all the same Ṭīlak's writings and those of Messrs. Āgarkar and Parāñjpe are now considered good Marathi literature. It is this consideration that has led me to include almost all journalists and editors in my history of Modern Marathi literature.

Dr. Parulekar has a facile pen. He writes in clear and simple style and on a variety of topics. His writings are quite readable and interesting.

ŚIVRĀM LAKṢMAN KARANDĪKAR

Śivrām Lakṣman Karandīkar comes from the virile land of Ratnagiri Kokan. His family belongs to the class of Khotis (landlords) having Khoti rights over the hilly village Maldoli, taluka Chiplun, district Ratnagiri. Śivrām's father Lakṣman-rāv with his brother Gaṇeśpant migrated to Central Provinces, the father becoming a pleader at Hinganghat and the uncle becoming one at Vardha.

Śivrām was born in 1899 at Hinganghat. But unfortunately he lost his father when he was only four years old. He was taken to Paraśurām a town of pilgrimage to his maternal grandfather where he received his primary education and also according to old custom, he learnt by heart the Vedic lore. His maternal uncle Vāman Paraśurām Pāṭaṅkar kept Śivrām at Mahad, district Kolaba for his secondary education. There he completed his sixth English standard. Then for further studies he was sent to Poona. He passed his Matriculation in 1916 from Nutan Marathi Vidyalaya, his B. A. in 1920 from the Sir Parashurambhau College. It was sometime after i. e. in 1925 that he passed his M. A. examination and after five years from then he passed his LL. B. in 1930. Thus Karandīkar required in all 14 years to complete his University education. But during this period he worked as a teacher in the Mahārāṣṭra Education Society's High School (Bhāve's School) and in the Nutan Marathi Vidyalaya High School. On learning about Dr. Paruḷekar's plan of starting a daily paper in Poona Karandīkar joined him for about six or seven months, worked first as a colaborator and then as a co-editor of Sakāl and then left it. Though he formally secured his connection with Sakāl he used to write regularly for it. On the occasion of the 60th birthday celebration of Tātyāsāheb Keḷkar Sakāl published a special number to which Śivrāmpant made a good deal of contribution. In 1933 for a month or two only he was taken on the editorial staff of Kesari.

Karandikar made up his mind on Tīlak's Anniversary day to start a newspaper of his own. In the month of November 1933 he did actually start it under the name 'Trikāl' (three times) first as a weekly and then from January 1934 as a daily paper. Like Dnyānprakāś and Sakāl, Trikāl has attained a name and an established position in Mahārāṣṭra by now. Karandikar belongs to the Lokaśāhī Svarājya party of Mahārāṣṭra and on behalf of it he contested the last election of the Bombay Legislative Assembly and succeeded in it and is now one of the active members of that body. As to the literary work of Karandikar it is all contained in the columns of Sakāl and Trikāl for which he wrote a dozen short stories and short essays. Later on he may publish them in a book form and thus got himself formally entitled to be called a literary writer. He is still quite young and may in time write independent books also on his favourite subjects of study.

DR. KAMALĀBĀI DEŚPĀNDE

Kamalābāi Deśpānde is the daughter of Tātyāsāheb Keļkar. She was born in 1898 at Miraj which is the ancestral residential place of her father Tatyāsāheb. After the primary and domestic education usually given to girls in these days, she was married to a young and bright boy from the famous family of Deśpānde's of Satara. But unfortunately that young man died a sad and premature death. Since then Kamalābāi took to higher education both at home and in the school. She was taught Sanskrit at home and became a good Sanskrit scholar. She passed in 1917 her matriculation from the Huzar Paga Girls' High School, Poona. Then she joined Karve's Women's College and received in due course the Gṛhītāgamā Degree (G. A.—Graduate in Arts) in 1920. After completing her education she became a life-member of Women's University of Prof. Karve and began to teach in the Women's College, Hingne. In 1929 she went to Europe for higher study. She found it difficult to get admission in the English and French Universities as

her G. A. degree was neither recognised by the Bombay University nor by the Bombay Government. (The Congress Government recognised the degrees of Women's University in 1938). But with great difficulty and through the efforts of Prof. Hari Rāmcandra Divekar who was then living in Paris for his D. Lit. degree, Kamalābāī at last succeeded in securing admission in the University of Prague, Czechoslovakia. She selected the following subject for her thesis for Ph. D. degree: 'The child in ancient India' (A comparative study in ancient Indian customs). She was helped in the preparation of her thesis by Prof. Divekar, well-known for his Sanskrit scholarship. For, during vacation times she could go from Prague to Paris where Prof. Divekar was staying. After the approval of her thesis Kamalābāī was given the degree of Ph. D. and she returned home in 1931. Then she resumed her work in the Women's College. Sometime after she was appointed Principal of the College, a position she is holding at present. Kamalābāī is a quiet and grave sort of a lady who creates a good impression upon a visitor coming to see the College. Now to turn to her literary activity.

Literary talent seems to run in the Keḷkar family. The sons and a daughter from Keḷkar family have all done literary work to a greater or lesser extent, of course the father exceeding all the literary men of modern times with his huge pile of 12 stout volumes and with his big autobiography called 'Jivanyātrā' published in January 1939. Kamalābāī had fondness for writing poetry. From her very childhood about which she has memory she longed for being a poet and a journalist. She wrote in 1908 her first poem on Baḷvantrāv Ṭīḷak. From that time she has been writing stray poems and prose essays whenever she was in a mood to write. She has written a fine prose poem named 'Hāsat Karma Karāve' (One should do something laughing) and a collection of poems by name Gita Dvidal (two petals of song). But Kamalābāī is still comparatively a young lady

and with leisure and suitable opportunity she may produce more and finer literary work.

It would be quite appropriate to refer, in this place along with Dr. Kamalābāī, to a budding new writer. He is no other than her son. It appears from his early literary activity that not only literary talent runs in the Keļkar family but flows down to the descendents both on the parental and maternal side.

ŚRIDHAR GOPĀL DEŚPĀNDE

Śrīdhar Gopāl Deśpānde is as stated presently the son of Kamalābāī Deśpānde. He was born in 1912 at Poona in Tātyāsāheb Keļkar's house. He was educated in Satara upto the matriculation standard. He then went in for naval education with a view to join naval service newly opened to enterprising Indian youths. He took his naval education both in theory and practice on the Dufferin steamer, lying in the harbour of Bombay, making occasional trips to other harbours for giving practical training of the naval art to the students on the Steamer and for inuring them to the hard life of a sailor. Young Śrīdhar went successfully through this ordeal and passed the examination entitling him to get at once an officer's post in naval service. Soon after the course of his naval training was over he was appointed a second officer in one of the ships of the 'Sindia Steam Navigation Company'. He has also learnt the art of flying and has got A licence in that line. Thus Śrīdhar seems to be one of the most enterprising youths of Mahārāṣṭra of the present and of coming generations. Now to speak about his literary activity. He has written so far two articles and one novel.

1. Khārāvārā (Saltish wind). This series of articles is published in Kirloskar magazine and deals with the interesting but exciting subject of life on the sea. It is a creditable performance for a new and young writer. 2. His second series of articles under the name 'Vimānvidyevārīl'

(About the art of flying) was published in Sahyādrī magazine and as the significant name of the series tells, deals with the subject of flying. 3. The third is an independently published novel called ' Sahārā. '

VĀGBHAṬ NĀRĀYAṆ DEŚPĀṆDE (1892-1935)

Vāgbhaṭ Nārāyaṇ Deśpāṇde comes of the famous Deśpāṇde family of Satara. He was adopted by Nārāyaṇrāv, his uncle, who was a retired Huzur Deputy Collector and built a bungalow near Shirval, an important town in Bhore State. Young Vāgbhaṭ was educated at Satara, in the Deccan College and in Bombay and became B. A., LL. B. and began his practice at Satara and soon became moderately successful in his profession. He was fond of writing from his college days and wrote very fine stories in the College magazine. Then he wrote similar stories in Manorañjan and critical articles in Vividhnyānavistār. When Aikya (Union) weekly was started in Satara by Rāvsāheb Kāle Vāgbhaṭ became its first editor. His independent books are :—

1. Reminiscences of Haribhāu Āpte; 2. Critical articles on the social novels of Haribhāu Āpte.

B. M. GORE

B. M. Gore comes from the family of Gore, the famous poet Candraśekhara of Baroda. Young Gore was born in 1908 at Baroda. He received his education at Baroda and Poona. He was a fellow of the Baroda College and after taking his M.A. degree he joined the Fergusson College, Poona as a permanent servant. He has been working in the Department of English in the Willingdon and Fergusson Colleges of the Deccan Education Society since 1932 and has proved a valuable addition to the staff.

His contribution to Modern Marathi literature is his pioneer volume named ' Navī Pālavi ' (New blossom). This is a small book of about 70 pages and contains 13 very very short stories. This is the latest fashion in the literary field.

of today. Gore's stories describe a single incident or the revival of a past event in clear and simple language. This form of literature may become popular in time. Gore's second book named 'Ādhunik Āṅla Vāṅgmaya' gives a brief history of modern English literature. It is a slightly bigger book than his first book and consists of about 145 pages. The history begins with an account of the poet Robert Bridges and ends with that of A. G. Gardiner. Gore is still a young man and may in time write better and finer books in Marathi.

MĀDHAV DĀMODAR ALTEKAR

Mādhavrāv was born in 1890 at his maternal grandfather's in the village of Kale, taluka Panhālā, Kolhapur State. Dāmodarpant was a State servant in the revenue department and became ultimately a Māmledār. Young Mādhav was educated at Kolhapur upto his Inter Arts examination and then he joined the Fergusson College, Poona and passed his B. A. in 1915 and M. A. in 1917. After a chequered career for some years, he got in 1935 a professorship of Marathi in the Wilson College for which he was eminently fit by his previous study and work. He has now a settled and honoured position and can devote his leisure time to literary work. He is a popular professor, possessing a good command over languages both English and Marathi and having a fascinating power of speech. Now to refer to his literary activity. Before publishing his independent books Altekar received training in and experience of writing by serving in Dnyānprakāś daily, Poona, by becoming an editor of Induprakāś, Bombay, by serving as an assistant secretary of the Bombay Presidency Association, by working in the Associated Press and lastly by doing the job of an assistant editor of the Indian textile journal.

His independently published books are the following :—

1. Aparādh Koṇcā? (Whose fault ?);
2. Lalitā ;
3. Muktabandha ;
4. Anṭaraṅg. All these are social novels

depicting the middle class life in Hindu society. 5. Āgarkarāñce Vivecak Caritra (A critical life of Āgarkar); 6. Kālidāsācī Sṛṣṭi (World of Kālidās); 7. Pāne va Phule, Parts I & II (Leaves and flowers); 8. Dnyāneśvarivaril Vivecanātmak Nibandh (A critical essay on Dnyāneśvari); 9. Artha Śāstra. The last two books are ready for publication.

NĀRĀYAṆ KEŚAV BHĀGVAT

Nārāyaṇ Keśav Bhāgvat is one of four brothers. They are all well-educated and are at present occupying honoured positions in different walks of life, one being a Huzur Deputy Collector, another an Inspector in the Co-operative Department and the last two being professors of different subjects in two separate colleges. N. K. Bhāgvat is the last brother. He seems to have been educated mostly in Bombay, taking his M. A. degree in Sanskrit and Pāli. He studied Pāli under the famous Pāli scholar and professor Kausāmbī. Then he became a professor of Pāli in the St. X'avier's College, Bombay. In about 1920 Marathi was introduced as a voluntary subject in the curriculum of the B. A. degree. Prof. Bhāgvat who was known to be a careful student of Marathi literature and who used to write in Marathi for magazines was asked to teach Marathi to the B. A. students who took up that voluntary. Thus it was that Professor Bhāgvat became a professor of both Pāli and Marathi. In time he came to be regarded as a scholar in Marathi literature. So he was taken up as a member on the Board of Studies in Marathi of the Bombay University, a position which he is still holding. Now to refer to his literary activity. As stated already he has written articles and essays in Marathi. They are mostly about Buddhism, not that he has never written on other subjects. They are not as yet published in a separate book form. Further, he has made selections from old and new writers for higher standards of High Schools intended to serve as rapid reading books for F.Y. classes of colleges also. He has written one or two independent books about Bud-

dhism. One is this : 1. Pāli vāṅmayātil terā bhikṣuṇī ratne (Thirteen jewel-like Buddhistic nuns in Pāli literature).

MAHĀDEV PĀṆDURAṆG OKA (1874-1930)

Mahādev Pāṇḍuraṅg Oka was born in 1874 at Varsai near Pen, district Kolaba. While he was studying in the vernacular school, Mr. Koṇḍopant Chatre, Deputy Educational Inspector of schools, came to observe his intellectual powers and so gave him in marriage his second daughter when he was just only 14 years of age. After his marriage Oka came to Poona, his father-in-law giving him money for his expenses. He had received his early Sanskrit lessons from his maternal uncle Pāṇḍuraṅg Śāstrī Loṇḍhe and was in the habit of composing verses in Sanskrit even while he was a boy. He passed his Matriculation examination in 1893 but having lost his father in 1895, could not complete his college education. So he had to take to some job in order to meet the expenses of his large family. He worked as a teacher in Pen from 1895 to 1901. Prof. Haribhāu Limaye, an influential life-member of the D. E. Society, Poona and the then Superintendent of the Poona New English School, took Mahādevrāv Oka on the teaching staff of the school. Soon after he was made a permanent servant of the D. E. Society. He was the most successful teacher of Sanskrit among contemporary Sanskrit teachers in Western India. His private Sanskrit classes, which he was allowed to conduct as not interfering with his class teaching, were very popular, his method of teaching Sanskrit being very engaging and interesting. His Abhinav Ratnamālā, Subodh Pāthāvali, Sulabh Sanskrit Praveś and the Sūktisudhātaraṅgiṇī, as also his treatises on Aorist and Desiderative have all contributed to create a liking for Sanskrit in the minds of young students. He was in a way a great linguist, having a deep knowledge of Sanskrit, English and Marathi. Not only had he this threefold knowledge but had a quick and ready power of versification, so that any passage simple or

difficult from any one of the three languages, he could at once translate (in verse or prose) into another language. This was indeed a wonderful power. And Mādhavrāv possessed a fine gift of versification in Marathi, so that his inclusion in this history is justified. Though most of his literary work was concerned with Sanskrit studies and Sanskrit literature he has to his credit some Marathi poems and translations. One short poem in a dialogue form is neatly done. It is a sweet and striking song about an interesting story appearing in school books. It is as follows: A confectioner had made a parade of a large number of shining plates overflowing with sweets of strong though pleasant smell. A villager passing by the shop was attracted by the sweet-smelling condiments. So he lingered at the shop to enjoy the smell. The crafty and wily shop-keeper after allowing the villager to linger for a while demanded payment of money in exchange for having taken the smell of his sweets. The villager knowing the cheating propensities of selfish men proved a match for the shop-keeper. He took out a few gingling coins from his money-bag and produced for a few minutes, a pleasant sound by shaking them in his closed fist. Then he asked the shop-keeper with a cunning smile whether he had not got the full price of what he gave him. This is the humorous end of the story. Mādhavrāv has composed a beautiful poem consisting of dialogue-songs in a flowing and fascinating metre well-fitted for the humorous story. The demanding song of the shop-keeper and the retorting one of the villager are simply superb. This dialogue-song sung by sweet-voiced boys at the time of school gatherings is known to hold spell-bound vast audiences of young and old. Mādhavrāv has written a number of such Marathi songs and stray poems which await publication.

GHANAŚYĀM BĀLKṚṢṆA CIPLŪŒKAR

Ghanaśyām Bālkṛṣṇa Ciplūṅkar was born in 1883 at Bhālāval, Peṭā Bānde, Savantvadi state. He had a garden land

as a source of income for his maintenance but it was destroyed by locusts. So immediately after his thread-ceremony at the age of 9 was over Ghanaśyām went in 1892-1893 to Nasik for education to his maternal aunt's son Maheśvar Nārāyaṇ Devadhar who was the first assistant teacher in the Nasik High School. But unfortunately for young Ciplūṅkar he died in 1896. From 1896 to 1901 he studied upto his Marathi 6th standard, maintaining himself on mādhuḱarī (system of begging cooked food from door to door). Sāvarkar brothers lived at Nasik at that time, Nārāyaṇrāv being his fellow student. Young Ciplūṅkar formed intimate friendship with Sāvarkar brothers which led to his joining the secret society started by them. It is this association with persons of radical views that created in the mind of young Ciplūṅkar a spirit of patriotism and a keen desire for social reform. Moreover, reading of Nibandhamālā of Viṣṇu Śāstrī Ciplūṅkar gave him a new and wider vision about life and its duties. In 1901 he came to Poona and joined the Poona Training College. There he lived six months by securing vārs (daily dinners) at houses of charitably disposed people. Poona was affected by plague in 1901 so he had to leave it without securing a certificate from the Training College. In 1903 he became a teacher in the Navin Marathi Śālā of the D. E. Society, Poona, his monthly salary being Rs. 7. But the Society seeing that he was a promising teacher sent him to the Training College by giving him a scholarship. After passing the final certificate examination of that College Ciplūṅkar became a permanent teacher. He faithfully and efficiently served the Society for about 23 years from 1905 to 1926 during which period he worked in Navin Marathi Śālā, Ramanbāg Śālā and New English School (Nānā Vādā School) teaching all non-English subjects from the infant class to 5th English standard. Sometime after retirement he was appointed a teacher in 1926 in the Training College of the Sevā Sadan Society of Poona. There he served for 13 years till the end of 1938.

Thus Ciplūṅkar did in all 36 years service in the teaching line. As he had radical views on social reform both his marriage and remarriage were on the reformed lines. He believes that unless the rigid caste rules are loosened to a considerable extent Hindu society would not progress. He feels perfect toleration for all religions. According to him a person who lives in India and has his permanent home there should be a Hindu be he a Parsi, a Musalmān or a Christian. Among Marathi teachers such liberal and radical views on social and religious matters are very rarely met with. But Ciplūṅkar had imbibed these ideas from Sāvarkar brothers as stated already.

Now to turn to his literary work. He got good experience while engaged in teaching in the different schools and he made use of it in writing books useful principally for primary school boys. In all he wrote 12 books. Out of these the following are books of general interest: 1. Nārāyaṇ-rāvācā Khūn āṇi Savāi Mādhavrāvāce lagna (Murder of Nārāyaṇrāv Peśve and marriage of Savāi Mādhavrāv Peśve); 2. Mahārāṇī Lakṣmībāi Zāṁśī (Account of Lakṣmībāi Rāṇī of Zāṁśī); 3. Nibandh Kase lihāve (How to write essays); 4. Marathi bhāṣecā abhyās (study of Marathi language); 5. Lahān mulāñce prasaṅgvācan (occasional reading for small children).

PĀṆḌURAṆG MAHĀDEV BĀPAT

Pāṇḍuraṅg Mahādev Bāpat was born in 1880 at Pārner, district Ahmednagar. The original home of Bāpat's family was Puḷe, a small but beautiful village on the sea shore in the Rātnagiri district where there is a famous Gaṇapatī temple. God Gaṇapatī was naturally the family God of Bāpat's family, young Pāṇḍuraṅg's parents being sincere devotees of Gaṇaptī. The family migrated to Pārner during the closing years of Peśvāi rule over Mahārāṣṭra. Young Pāṇḍuraṅg's primary education was done at Pārner. For his secondary education he was sent to Poona where he lived

with Cintopant Dev, an intimate friend of Mādhavrāv. He joined the Poona New English School. He remained in the school from 1892 to 1897 when plague made its appearance in Poona. So Cintopant Dev sent away young Bāpaṭ to Pārner. Young Bāpaṭ had great talents which he had showed by winning scholarships and prizes throughout his school career. For his matriculation study he was sent to Ahmednagar where he joined the local society's High School, then under the superintendentship of the famous sanskrit scholar, Mahādev Malhār Jośī. Young Bāpaṭ passed his matriculation examination in 1899 and won the second Jagannāth Sanskrit scholarship and then joined the Deccan College. He became a graduate in 1903. By his brilliant University career Pāṇḍuraṅgrāv had won golden opinions from his professors who strongly recommended him for Sir Maṅgalāś Nāthūbhāī scholarship for technical education in England. Bāpaṭ got the scholarship and with the supplementary pecuniary help on the loan system of the Hindu Education Society he was able to go to England in 1904. There he joined Harriet College, Edinburgh and took up the Mechanical Engineering course. But while studying in the college, he was requested to deliver a lecture in the winter lecture series organised by the Independent Labour Party, about the then state of India. In his enthusiasm he agreed to deliver it and in order to make a thorough preparation of his lecture he asked for a loan of books from Śyāmjī Kṛṣṇavarmā who gladly supplied him with books containing extreme views expressed in violent terms. The lecture was delivered and was immediately published. Of course it was admired by the left wing of the Labour Party. But it brought trouble upon young Bāpaṭ. For, his scholarship was stopped by the Bombay University for his violent speech. About this time Vināyakraṅ Sāvarkar had gone to England. So Bāpaṭ met Sāvarkar and with his advice went to Paris to Śyāmjī Kṛṣṇavarmā. In India too a violent agitation was going

on all over the country due to discontent in general and the partition of Bengal in particular and Bāpaṭ longed to go back to India. But before doing so he wanted to learn the art of bomb-making from his terrorist friends in Paris. After knowing the secret of bombing and after secretly printing a confidential pamphlet about it he returned to India in 1908 and immediately went to Calcutta to see his friends who had returned to India before him. Bāpaṭ did not like the plan of killing individual Englishmen which the Bengal terrorist party had resolved upon. But while in Calcutta he had an attack of malaria and so had to return home hurriedly. After meeting his wife and children he came to Poona. But the police were after him. As soon as he came to know of this he resolved to abscond and remain disguised, thereby eluding the police. But during this period of about 5 years Bāpaṭ had to suffer constant anxiety and trouble and had to stoop to do even low and disgusting work, had to remain without food for days together, and had to pass his days in the jaws of death as it were, in deep forests full of wild animals. But in spite of his concealment and disguise he was at last caught by the police and brought to Bombay and kept in prison but was very well treated. In the searching interviews which the C.I.D. officers had with Bāpaṭ they saw that Bāpaṭ was not concerned in any terrorist plot but that on the contrary he was against the murder of individual Englishmen. So he was let off. From 1913 to 1925 he remained free and during this period of 12 years Bāpaṭ could do some literary and useful work such as writing in Citramay Jagat, in the Mahrāṭṭā weekly of Baḷvantrāv Ṭīlak, and in Dnyānkoś of Dr. Ketkar. In 1920 he had the domestic calamity of losing his wife, leaving behind her a son named Vāman aged 10 and a daughter named Kamal aged 2. In 1921 began the Muḷśī agitation against the acquisition of land in Muḷśī Peṭā by Government for Tata's great dam and reservoir for storing water and leading it through a tunnel to Bhirā in Kokaṇ for producing electricity. Bāpaṭ

took a prominent part in this agitation. In fact, he was the inspirer and soul of the movement. He was often fined and restrained for days together. But he again and again disobeyed Government or police orders. At last he was brought before a magistrate on a criminal charge, was tried and sentenced to six years' rigorous imprisonment. This was the first serious punishment inflicted upon Bāpaṭ. Bāpaṭ received the honorific name of Senāpatī (army general) since his starting and leading the Muḷṣī agitation. He was released in 1931. But very soon he received his second punishment for six years. Thus out of his total public life of 30 years Senāpatī Bāpaṭ had to remain without doing any useful work for about 17 years (12 years of imprisonment and 5 years of Adnyātvās, i. e. life in concealment). Now Bāpaṭ has become comparatively an old man of about 60. With the long suffering and trouble in his 17 years of idle and unbearable life he has lost his youthful vigour and energy. However, he is a man of high courage and determination and has expressed his resolve to die for the cause of the country. Now to refer to his literary activity; compared with that of Barrister Sāvarkar Bāpaṭ's literary output is inconsiderable. He has a poetic vein and has done some poetic work. His important book is his (1) autobiography written in verse form. The versification is easy and flowing and in simple and clear style and the story is full of stirring incidents; 2. Versified translation of the Bhagvat-gītā and 3. Some stray articles and essays.

GAṆEŚ SADĀŚIV MARĀṬHE

Gaṇeś Sadāśiv Marāṭhe was born at Nadiad in Gujarat, his father being then in service in Public Works Department of the Bombay Government. Young Marāṭhe's education from A. B. C. to M. A. was all done in Poona, he passing his matriculation examination in 1897, B.A. in 1902 and M. A. in 1905 with Mathematics as his special subject. He was a moderately successful student throughout his school and

college career. But he was fond of reading all manner of books. The problem of what to do faced Marāṭhe after the completion of his education. He was influenced more by the nationalistic teaching of Balvantrāv Ṭīlak than by the liberal views of Messrs. Gokhale and Parāñjpe who were his teachers and who had a kindly heart for young Gaṇapatrāv. Gokhale even asked him to be a member of the Servants of India Society after his passing M. A. examination. Marāṭhe had almost promised to be a member of the said society. But about that time the agitation against the partition of Bengal has just begun in Bengal. But it soon spread over the whole country. Balvantrāv Ṭīlak took up that agitation with his characteristic zeal and vigour. In order to compel the British Government to repeal the partition of Bengal and to wrest 'svarājya' (A word for self Government which now came into use and became the cry of the whole country) the following remedies were suggested i. e. national education, boycott of British goods and svadeśi (Vow to buy goods manufactured in the country) and young Marāṭhe was captivated by these ideas and he tried thrice to do national work, by starting a school of his own or by taking over an already existing school or by joining as a life worker such an institution. Instead of remaining idle he accepted a teacher's post in 1907 in the Poona New English School. But he remained there only for a year. For 8 to 9 months he was a tutor to Prince Śivājirāv Gāikavād of Baroda, getting that post through the strong recommendation of Wrangler Parāñjpye. Some time in 1908 and 1909 he worked under Balvantrāv Ṭīlak when he toured through Khandesh and Berar. Marāṭhe took part in the picketing agitation in Poona against drink and was fined Rs. 30. But about this time a founder of Hindusthan Cooperative Insurance Company came to Bombay and blamed educated young men, especially Mahārāṣṭriyans, for not taking to Insurance work which was a very lucrative business. Further, he said that he was prepared to take into the company's service an able young man.

Marāṭhe was recommended and he got in 1909 employment in the newly started Bombay Branch of the Hindusthān Insurance company.

Dr. Bhājekar who was a director of the local Board of Directors of the Company suggested to young Marāṭhe to learn actuarial science. In order that he might be able to study without interruption and with sufficient leisure Marāṭhe gave up his appointment in the Bombay Branch after 8 months. In those days the examination for actuarial science took place only in Calcutta and very few students appeared for that very difficult examination. But Marāṭhe ventured to study and appeared for the examination and passed the first part of the examination in 1910. He got confidence and next year he passed the second part of that examination, thus becoming a full-fledged actuary. But he had so far only a theoretical knowledge of the science and in order to get practical training he had to go to England. So Marāṭhe made up his mind to go there. His father hesitated at first to give his son a large sum required for his going and staying in England. But on seeing that he had passed both the difficult examinations of the actuarial science and that he had got ready employment in the Insurance Company Sadāśivṛāṇ agreed to incur the necessary expenses for his son's education in England. Accordingly he went to England in 1911. But he could get no entrance in any Insurance Office. Fortunately for him he found a liberal-minded practising actuary named Mr. George King who agreed to take Marāṭhe as a paid apprentice in his office. This happened in 1912. There he worked for nearly a year. During the vacation of August 1912 Ganpatrāṇ travelled to Europe and visited Belgium, Germany, Austria, Italy and Switzerland. He remained with Mr. George King for a year and got all the practical knowledge of the actuarial business. He came home in 1913. On his voyage back he saw the town of Barcelona in Spain, and a few cities in France. As a traveller he stopped for a few

days in Egypt and saw the famous cities of Cairo and Alexandria.

Immediately on his return he was appointed a manager and an actuary in the newly started Insurance Company named 'East and West' on a monthly salary of Rs. 250. His father was glad to see that his son was well settled in life. After 3 months his salary was raised to Rs. 300 a month. But Marāṭhe came to see that the actuaries in actual practice made far more profits than what he got as his pay. So after 8 months' Indian experience Marāṭhe made up his mind to start independent business of his own and so he opened his office in Poona about the end of 1914. The rest of Marāṭhe's tale is soon told. From the first Marāṭhe's business became a paying concern though he did not make any very large profits. But gradually his practice increased. Being the first Mahārāṣṭriyan actuary he began to get large practice. Moreover, as he did his work most conscientiously and gave sound advice to companies, company after company sought Marāṭhe's advice and made him their actuary. Thus in a few years Marāṭhe made huge profits. Where he at first employed one clerk he now employs 30 and still it is difficult to cope with the growing business. But Marāṭhe is neither very fond of money nor pomp nor luxurious life. So he feels that he has made more than enough of money and he thinks of retiring from business as he is now over 57 years of age and looking forward to his Saṣṭyabhipūrti (A ceremony performed when one completes 60 years of age). His friends celebrated in a public manner the anniversary of his 50th birthday and published a fine 'Souvenir' volume in which a brief account of his life and life-work, a number of appreciative articles about him and other short essays about different aspects of Insurance business are given. Now to turn to Marāṭhe's literary work. The output consists of only two books. But they are literature of a high order and especially in a line which is very meagerly represented in Marathi literature. Marāṭhe,

though looking grave and serious, is a genial man full of wit and humour. His conversation is lively and interesting and he enlivens it by telling interesting incidents and anecdotes of which he has a good store ready at this command. His first book was written in collaboration with Mr. Sadāśiv Nārāyaṇ Ṭhosar. It was published in 1908 when Marāṭhe was in a way idling away his time. 1. It is named 'Nātyakalā Rukkūṭhār' (Hatchet of the histrionic Art); 2. His second book is called 'Thālīpīṭh' (Bread prepared with flour of 3 or 4 kinds of grain mixed with salt and spices). This gives an account of Marāṭhe's travels in Europe. Both are very humorous writings and are quite readable.

ANANT KĀKABĀ PRIYOLKAR

Anant Kākabā Priyolkar comes from a Sārasvat family. He was educated in a town in Portuguese territory where in its primary stage Portuguese is the only language taught. So he had to learn English and Marathi (his mother tongue) privately and at home. For his college education he went to Dharwar and joined the Karnatak College and passed F. Y. and Inter Arts examinations and studied in the junior B. A. class. When the Willingdon College Sangli was recognised for B. A. courses with Marathi as one of the voluntary subjects he came to Sangli and joined the senior B. A. class. He passed his B. A. examination in 1923, being one of the first batch of graduates from the Willingdon College. He went to Bombay and there got a teacher's post in a municipal school. Thus he is permanently settled in Bombay.

Anantrāv had fondness for writing in Marathi from his young age. While he was still in the college he wrote articles on a variety of subjects in Svayaṁsevak, (which was edited and conducted by his brother) in Vividhadnyānvistār and Manorañjan. This practice of stray writing and publishing Anantrāv continued after he was settled in

Bombay. His writings in this line are too numerous to mention here. He seems to have a liking for scholarly and antiquarian work about Marathi language and literature. He has the advantage of knowing Portuguese and Kokaṇī (a dialect of Marathi) in addition to the languages which educated Mahārāṣṭriyans generally know. These literary efforts of his are of great value and besides form interesting reading. So I refer to some of them here.

1. Dhruvākhyānācā Kharā Kartā (True writer of the story of Dhruva). This is an interesting and informing little essay;
2. Nala-damayantī Svayaṁvar (Critical edition of the famous poem of Raghunāth Paṇḍit in which the problem of the real author is discussed and solved. This book received Tarkhaḍkar prize in 1935 from the Bombay University);
3. Marathi Vyākaraṇācī Kuḷkathā (Full and complete story of Marathi grammar). This book is partly historical and partly comparative. Firstly, it gives an interesting account of Marathi grammars made by European writers before the so-called first grammar of Dādobā Tarkhaḍkar was published. Further, it compares Father Stephens' grammar of Kokaṇī language with those of other vernaculars. This is probably the most interesting and informing book of Priyolkar.
4. Gomāntakācī Sarasvatī (Learning of Portuguese Territory). This is a historical book. It tries to give how Marathi language from Dnyāneśvar's time, had contact with Gomāntak and its people. Further, it gives a brief account of the purāṇās (chronicles) written in Marathi by English, French and Portuguese writers. This book has proved how Kokaṇī language is only a sub-dialect of Marathi and not an independent and separate language as some biased persons try to make out.
5. Śivā va Govā (Śivājī and the Province of Govā). This is again a historical book. It gives an account how Śivājī tried to conquer Govā territory and how and why he failed in his attempts.
6. Śikhāñcyā ādi granthātil pade racaṇārā Nāmdev (Nāmdev the composer of the songs in the Granthsāheb of the Śikhs). This is again

an antiquarian and scholarly book. It shows how Nāmdev the composer of Śikh songs is a different person from the famous Mahārāṣṭriyan Saint-poet Nāmdev.

Lastly, it may be mentioned that, besides the above literary output, many short stories, stray poems, humorous titbits and critical essays are published by Priyolkar in several magazines. This recital shows that Priyolkar is a prolific writer. He is a middle-aged man now. But still his literary talents do not show signs of abatement.

VITTHAL VĀMAN HĀḌAP

Vitthal Vāman Hāḍap is the most prolific novelist and story-teller of this period. So his account ought to have been given at the top of the class of novelists just as Dr. Ketkar's account tops that of prose-writers of the period. But in spite of my keen desire to get an account of him so as to enable me to put it in its proper place, I did not get till the last week of January 1939. So I now give Hāḍap the last place, justifying my procedure by reference to the phrase 'Last but not the least'. Hāḍap's life is worth reading. From extreme poverty in his early days he has risen to a position of comparative ease and comfort and that too solely on the strength of his pen. His is probably the first example of a literary man making literature his whole and sole profession and getting a fairly decent yearly income from it. Let me give in brief an account of his life and his life work.

Vitthalrāv was born in 1900 at Kotkamte, taluka Devgad, district Ratnagiri. His primary education he received at his birth place. For his secondary education he came to Bombay and studied there upto the Matriculation standard. But he was so poor that he could not live in Bombay unless he became a madhukārī (A receiver of cooked food by going from door to door). In fact, for 7 years from his 7th year to his 14th year he remained a madhukārī.

Since then he made money by writing and maintained himself and educated himself. What a hard life Hāḍap had to lead from his early age! He spent almost all his life in Bombay. Only two years back he went to live at Satara and there has started a Press of his own by name Ādarsa Mudraṇālaya (Model Printing Press). Viṭṭhalrāv seems to be a man of spirit, feeling keenly insults given by others. On account of insulting treatment received from people he tried to commit suicide thrice but ultimately better counsells seem to have prevailed and he lives still to do such a useful and valuable work as production and publication of interesting and informing literature. He has very radical and almost extremist views on social, religious and economical matters and he had to suffer from the difficulties and troubles due to the social boycott of the orthodox people. But he did not mind such persecution from his ignorant brethren. A man of such views naturally found it difficult to secure a life companion by a suitable marriage. However, he did marry at last and has a wife and three children.

Now to refer to his literary output. As stated already he had literary talents of high order and began to use them from the age of 14. Since then he has been continuously writing. In 1920-21 he started a newspaper named 'Lokaśāhī' (Popular Government) in Bombay. But on account of seditious articles having appeared in his paper he was hauled up by the police, was brought before a magistrate, was tried, found guilty and was given one year's rigorous imprisonment. In his absence his weekly paper disappeared. His published books small and great will form a home library by themselves. All told they are more than fifty volumes. The first important class of Hāḍap's literary works is that of novels. He has written about 20 social novels. They are almost all novels with a purpose. In them he has described how men and women suffer because of the unjust customs in our society and also because of the foibles inherent in human nature. Hāḍap has developed a style of

his own and he is therefore able to interest the reader by his writings. The second class of his novels are historical. Here they are not promiscuously written. They are designed on a systematic plan. His object is to give the origin and expansion over the whole of India of the Marāṭhā Empire during the times of the Peśavās. This he wants to do in about 6 novels. Then in the second series consisting of about 6 novels again he wants to show how and why this superstructure built up so laboriously by the Peśavās in their early career toppled down so suddenly at the time of the last Peśavā Bājirāv. Hāḍap has been able to write so far only half dozen historical novels out of 12 that he proposes to complete the series. Hāḍap's scheme is similar to that of Nāth Mādhav. He also thought of writing about a dozen novels on this very subject though he died before he could fully and completely execute his plan. Let us hope that Hāḍap succeeds in his plan.

Hāḍap's short stories are again divided into two classes: those that he published independently and on his own account and those that he gave to other publishers for being included in their four anna series.

The very fact that Hāḍap's novels have become popular and have given him large profits shows that they are very interesting and fascinating. Thus they are a valuable addition to modern marathi literature. Hāḍap has fine and fertile imagination and a facile and forcible pen. He is now a middle-aged man. Still he may write and publish many more books on varied subjects unless his imagination wanes and his pen fails him.

Before I conclude my long labours I must not omit a duty which I owe to myself and my family. This is not done out of vanity or self-laudation but as a fitting conclusion to a literary history which gives an account of the life and life-work of hundreds of Marathi writers. Having read

these interesting accounts readers would be anxious, I believe, to get similar information about the writer who entertained them so far. It is convenient to give this account in the usual impersonal form rather than in the first personal form which may seem egoistic.

BHĀṬE BROTHERS

Bhāṭe family's original home was the small village of Kāsemurbād in the Ratnagiri district, its family god being the famous Gaṇpatī at Puḷe.

Govind's father was entirely a self-made man of great intelligence and of fine gentlemanly character. After completing his vernacular education he had to seek some service on account of the straightened circumstances of the family. So he accepted the post of a postman and runner in the Postal Department, on a salary of Rs. 5 a month quite inadequate to supply even the urgent needs of himself and family. So he borrowed money sufficient for a year's stay in Bombay, went there and studied very hard for the district pleaders' examination which was to be held in marathi language for the last time that year. Fortunately for Cimṇājīpant and his family he passed the examination in 1869. He made up his mind to practise at Mahad, district Kolaba, and came over there with his family. Here his eldest son Govind was born in 1870. Cimṇājī soon made his name in the profession and in time he was recognised as the ablest and cleverest pleader in the district. His practice grew rapidly. So his children could be brought up in comfort and could be given higher education. He had five children ; 2 sons Govind and Gopāl and 3 daughters. All of them are still living. To refer first to the younger brother of Govind. For he has done a bit of literary work though as a busy lawyer and an active public worker; he did not and does not find time to devote his time to literature though he has great desire and capacity to write.

GOPĀL CIMṆĀJĪ BHĀṬE

Gopāl was born in 1878. After his vernacular education at Mahad he was sent to Poona for his secondary education and he joined the New English School, Poona. He passed his Matriculation in 1896-97 from the New English School his fellow students being Messrs. Bhopatkar, Bāpat, Nāik and Marāthe. About that very time Cimṇājipant had a serious attack of piles and though he recovered from it he grew weak, requiring the help and companionship of some one. For he was then a widower ; so he asked Gopāl to remain with him permanently and to study for pleader's examination. Gopāl was a bright boy and had a keen desire for university education. But he had to accept the decision of his father in a self-denying spirit and he reconciled himself to his fate and applied his mind zealously to the study of law and passed the pleader's examination in 1899 when he was only 22 years of age. Cimṇājipant was so glad to see his son becoming a pleader and coming to take over his practice. Gopālṛāv was so young that he still looked a boy and so he was nick-named 'boy pleader'. After six months or so Cimṇājipant had an attack of fever which carried him off in 1900 at the age of 60. Gopālṛāv shifted to Roha, district Kolaba when a new Subjudge's Court was established there. His practice there grew rapidly and he soon acquired the reputation of being the ablest lawyer having up-to-date knowledge of law and law cases. He has by now practised for full 39 years. He has been taking part from his young days in public activities especially connected with the local Municipality of which he was president for over 12 years, with the District Local Board of which he was vice-president and lastly with the Kokan Education society, Alibag of which he has been Chairman from its establishment in 1916. With such practice and with such public work he finds very little time for literary activity though he has a literary talent of a high order. He has written one fine Marathi drama based on the novel *Pride and Prejudice* of Jane Austine. It is a fine

piece of literary work better than an English drama written by an Englishman. It is named 'Vicār Vilāsīt' (Play of thought). He has also written half a dozen short stories and they are all published in Manorañjan. He has with him almost ready two dramas for publication. Gopāl rāv is a great social reformer. He married a widow when he became a widower. He is now 60 years old.

GOVIND CIMṆĀJĪ BHĀṬE

Govind Cimṇājī Bhāṭe the elder brother was born in 1870 at Mahad. After his vernacular education was over there he was sent to Poona for his secondary and college education and he joined the Poona New English School. He passed his matriculation in 1888. He then joined the Fergusson College and passed the P. E. examination (the F. Y. of present days) in 1890 having lost a year through illness. Then he joined the Deccan College passing his first B. A. examination (corresponding to Inter Arts examination of these days) in 1891 and his B. A. in 1892 and won the Ellis Scholarship for Proficiency in English. Then he was appointed a Daxina fellow in the College for 2 years. He passed his M.A. in 1894 and won the Kāśīnāth Trimbak Telang Medal. His voluntary subject both for B. A. and M. A. was Philosophy. Govindrāv was a favourite pupil of Dr. Selby and of Dr. Bhāṇḍārkar. Immediately after passing the M. A. examination Govindrāv joined the Deccan Education Society, Poona and became a professor of Philosophy in the Fergusson College. He soon made a name for himself as a successful teacher of the difficult subjects like Metaphysics, Psychology and Ethics (all being included in the term Philosophy). Though he had not studied Indian Philosophy during his College days, that subject not being included in the curriculum of those days. But later on he privately studied Indian Philosophy. So later in his professorial career he used to teach both European and Indian Philosophy to B. A. and M. A. students. In 1919 the Deccan Education Society started the Willingdon College at Sangli and Professor Bhāṭe was appointed the

principal of the College where he remained for about 10 years. He had to work strenuously to build up the College. He collected about 6 lacs of rupees and was able to erect a pile of fine buildings for the accommodation of the college and for the residence of students. Prof. Bhāte finally retired in August 1933, thus putting in a total service of 38 years in the two colleges together. During 1929-30 when he had taken a year's privilege leave he had been to England where he collected materials for his projected 'history of modern Marathi Literature' (This history). Now to turn to his literary work.

Bhāte is neither precocious nor has he poetic talent. But from his coming to Poona he was influenced by men like Messrs. Tīlak, Āgarkar and Gokhale though the influence of the latter was greater. Love of marathi language and literature and a keen desire to study them were created by Cip-lūṅkar's fascinating advocacy of marathi. Especially his statement 'it is the sacred duty of every educated man to impart to his ignorant brethren, knowledge of western science and literature by writing books in Marathi' made an abiding impression upon Bhāte's mind. Since he was settled in life he has been writing stray articles and books for the last 30 years.

His first essay named 'Prem-mīmāṃsā' (Philosophy of Love) was published in Haribhāu Apte's Karamaṇūk in 1895. About that time Haripant Gokhale a close friend of the life-members of the D. E. Society bought the concern of Āryabhūṣaṇ Press and Dnyānpakāś paper (then an Anglo-vernacular paper). He induced Bhāte to write for his paper. Bhāte readily agreed and began to write leaders and notes in the weekly paper on a variety of subjects. Sometime after Gopālrao Gokhale bought these concerns and Dnyānpakāś was made a daily Marathi paper and Naṭeś Appaji Dravid was appointed an editor of the paper. From this time he began to write more regularly. By this newspaper-writing Bhāte got a valuable training and soon became

an expert writer in Marathi. He wrote his first big book on Economics by name 'Arthaśāstrācī Mūlatattve' (Principles of Economics). This book consisting of over 500 pages was written within five or six months' time and Bhāṭe had to do strenuous work for it. At that time he was teaching that subject to the B. A. class in the Fergusson College. This first work of his was highly spoken of by men like Messrs. Gokhale, Joṣī and Mahājanī. He received the prize of Rs. 500 from the Deccan Vernacular Translation Society. The book was published in 1910. That very year Govindrāv took his first trip to Upper India visiting Agra, Delhi, Mathura and Haridwar. This was the beginning of his travelling hobby. He published an interesting account of his travels in Manorañjan. Since that time he has travelled off and on throughout the whole of India and has written accounts of these travels of his. As stated already he had gone to England and visited the western countries of Europe in 1929-30. After his retirement he had more leisure and he utilised it in visiting distant countries. In 1933 he went to Ceylon and stayed there for 3 months. On his way back he visited the beautiful country of Malbar (Kerala its old name). At this time he had written much about his travels. So he formed the plan of publishing a uniform illustrated edition of all his travels in ten volumes covering over 1500 pages and executed it by 1934-1935. Thus he made the most valuable contribution to Modern Marathi literature and in fact added a new wing to it. By his vast travelling for over 20 years Bhāṭe got the name of 'Traveller Bhāṭe.' He was frequently consulted by would-be travellers and tourists. His other literary works are the following :—

12. Tīn Tattvadnyānī (Three Philosophers); 13. Sir Walter Scott; 14. Kant and Śaṅkarācārya; 15. Lalitakalā mīmāṃsā (Philosophy of fine arts); 16. Kārlāil va Hindu Cāliritī (Carlyle and Hindu manners and customs); 17. Māzā Mhaisūrcā Pravās (My travels to Mysore); 18. Prem kī laukik, a novel (Love or respectability).

CHAPTER XIV

CONCLUSION: FUTURE OF MARATHI LITERATURE

‘What is to be the future of Marathi literature?’ is a question sometimes asked. It is the object of this concluding chapter to give a reply to it. This question is generally asked by persons of pessimistic or impatient temperament who are not satisfied with the slow but sure progress which Marathi literature is making and which is clearly seen by its silent and careful students. A perusal of the brief history of the old literature given in the Second chapter and the detailed one of modern literature given in the rest of the volume will suggest to my readers the correct reply to the above mentioned question. But here I propose to present to them my view. I believe that Marathi language is nearly as old as the English language. English language was at first a mere spoken dialect of uncivilised people living in a corner of Europe. But there came about in time an improvement, of means of communication, the invention of the printing-press and what was called the revival of learning brought about in all European countries by Greek and Latin scholars who were living in Constantinople but who were all driven from it by the Mohammedan invaders. They went to the Christian countries of Europe and began to teach Latin and Greek languages and literatures to people. As is well known this spread of Greek and Latin literature among the European people led to a great awakening among them and a spirit of reform was stimulated in the minds of men. This led to the establishment of a new religion called Protestantism. All these things led people to think and to express their new ideas in English. Thus the English language became a literary language and gradually a host of writers arose who wrote in English, imitating ancient models. The Italian influence came a little later. Chaucer, the father of English literature, was influenced by both ancient and Italian forms of literature. By his fine poetry he showed the expressive power and inherent elegance of the English

language. His poems became very popular and his example was followed by others. From that time English literature has shown a continuous growth and progress, developing the different forms of literature like poetry, drama, novel, short story and literary and critical essay. There has been no interruption or sudden revolution in English literature ever since. Its flow has proceeded increasing in depth and volume like a tiny river becoming a deep and mighty river. No Englishman or for the matter of that no person acquainted with English literature has ever entertained any doubt about its future. He firmly believes that it will continue to make progress in the future as it has done in the past. I have made a pretty long statement about English language and literature and readers may be at a loss to see its relevance here. But I have now to point out that it is a key to the solution of the question mooted above about the future of Marathi literature. I shall now proceed to take a rapid and running survey of the Marathi literature similar to that of English literature. Marathi language was in the beginning a mere dialect of the people living in Mahārāṣṭra. But the rise of two religious sects Nāth Panth and Mahānubhāv Panth, the use by them of the Marathi language as a vehicle of expression for their new religious ideas, the establishment of peace and prosperity in the country brought about by the strong and long-continued rule of the Kings of Devagiri or Daulatābād, the adoption by them of Marathi language as the court language and lastly the general awakening among the people brought about by the causes stated above led to the transformation of what was till then a mere dialect into a literary language capable of expressing ideas and sentiments in a clear and simple manner. Dnyāneśvar the father of Marathi literature wrote his famous commentary on the Sanskrit Bhāgavat Gītā, and showed what wonderful power of expression and what richness and beauty the Marathi language possessed. Not only was Dnyāneśvar the father of Marathi literature but he was also the founder of a religious

Sect called Vārkarī Panth. From his time arose a succession of poet-saints who developed Marathi literature in its varied forms. During the dominant days of Marāṭhā rule Marathi literature reached its highest water mark. From thence there was a slight setback to Marathi literature. But the rapid rise of British rule in India, the spread of western knowledge and culture through the study of English literature, contact with the English people and knowledge of their civilization and ideals of life, the establishment of printing presses in India which could print books rapidly and cheaply and lastly the revived acquaintance with the old Sanskrit literature; all these awakened the minds of the people and led them to write in Marathi what they learnt from English and Sanskrit literatures. Writers after writers arose and gradually brought into Marathi the various forms of literature such as the five-fold types of poetry, drama, novel, short story and literary and critical essay. No doubt Modern Marathi literature shows far greater variety and novelty contrasted with the monotony and repetition of old literature. But the reason for this difference is obvious and can be easily noticed. The motive of the poet-saints in writing poetry was religious and devotional. So they produced only one type of poetry i. e. the devotional. Later writers followed in the wake of their leaders. After some time secular poetry made its appearance. But it was only narrative and wholly based on paurāṇik stories taken from the ancient storehouses of Mahābhārat and Rāmāyaṇ, the two great epics in Sanskrit. But with this slight variation the growth and progress of Marathi literature has gone on increasing in depth and volume like an ever flowing river. Now readers will see that the origin, growth and progress of Marathi literature has wonderful similarity with that of English literature. If then no Englishman or for the matter of that no person knowing English literature ever entertains any doubt about the future of that literature, why should a Marathi-speaking person ever entertain any doubt

about the future of his literature. Just as a deep and voluminous river never wanes or dies so a well-developed and extensive literature never wanes or dies.

But an objection may be raised here. It may be said that though it is true that an uninterrupted and continuous flow of literature will not wane or die, still the reverse may be the case if a literature is dominated by or finds itself in the clutches of one or more literatures. Such at present is the case of Marathi literature. It is dominated by English and finds itself in the clutches of Hindi. Between these two powerful forces Marathi literature may get squeezed and ultimately disappear. But to my mind this objection and the implied fear have no real basis of fact at all. In the first place the dominance of English literature over Marathi literature is an old story. Marathi literature is finding its due and proper place in the education of the masses as also in the higher studies of the Universities. In the near future English will come to occupy its legitimate position as a second language just as in English Universities German and French occupy the position of second languages and do not usurp the place of English. So far as Hindi language and literature are concerned, their association with Marathi and their admission into the education of the masses is only just beginning and there is no possibility of their ever getting an ascendancy over Marathi language and literature. After all one must remember that Marathi language is spoken by over two crores of people i. e. six out of a hundred Indians speak Marathi. Moreover, it is spread over the provinces of Mahārāṣṭra, greater Mahārāṣṭra, nearly half of the Central Provinces, and nearly one third of Nizam's territory, with scattered centres in Mysore, Malbar, Central India and Northern India. No one, therefore, need be afraid about the future of Marathi literature. Like the English literature, Marathi literature will grow and progress with the continued advance and progress of Marathi-speaking people of the vast area occupied by them.

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